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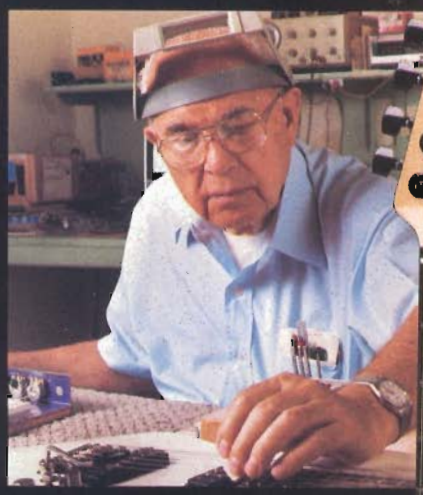

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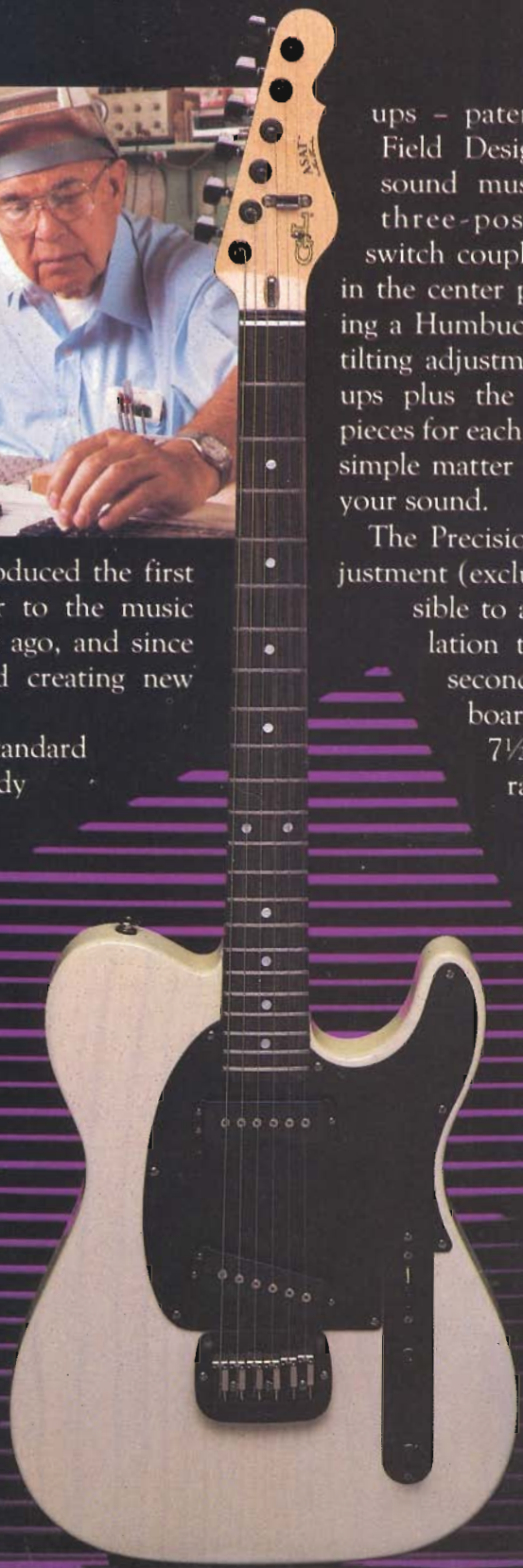

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FOR THE PRACTICING MUSICIAN

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Letters

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Dear **GUITAR**,

I can't believe it. Finally, somebody has done a decent interview with Steve Vai. This guy is incredible. I recently had the opportunity to see Steve at the Winter N.A.M.M. convention in Anaheim. Yeah Steve, that was me with my nose pressed up against the glass at the DiMarzio booth. I tried getting in to get an autograph or a picture but the guy at the door wouldn't go for it. I did however get a chance to hear some great licks coming through the walls which proved to me that this guy blows away 99% of all the guitar players out today when he's just warming up. I'm certain that Vai's combination with Billy Sheehan will be interesting to say the least, and that his playing will be a tremendous asset to David Lee Roth's singing. Steve Vai is a great addition to a great magazine. May he be with you a long time.

Danny Hutchinson
Lancaster, CA

Dear **GUITAR**,

I am writing in reply to the letter from Kevin Roche that appeared in your June 1986 issue, in which Roche referred to Geddy Lee's Bass War Victory as "comical."

In the last several months I've seen reader polls in other magazines. The results of these polls were so amazingly senseless that I vowed never to read another issue of any of these magazines again. But thanks to **GUITAR**, I've finally seen a poll that judges an artist on his musical performance, rather than his popularity. Complaining about the result won't change the winners. Not only have I listened to and explored countless Rush tunes, I've seen Geddy perform live and there is no question that he deserves to reign supreme atop the bass world. I realize that Mr. Roche is entitled to his opinion, but if he wants to accuse reader polls of being "comical," he should write to the other magazines.

George Carrigan
Conestoga, PA

Dear **GUITAR**,

June 1986 was worth the whole subscription price! Clapton, Gibbons and Collins all in one issue! *Crossroads* would have made my month by itself. Keep the classics and blues coming!

D. Chamberlain
Troutdale, OR

Dear **GUITAR**,

I love your magazine but the only thing that disturbs me is your obsession with the band Kiss. I realize that they have had a great effect on some of today's bands (Crue, Twisted Sister and W.A.S.P.), but for the most part their music is simplistic. They've appeared in **GUITAR** more than quality musicians such as Jimi Hendrix, Eddie Van Halen, Randy Rhoads, Blackmore, Emmett, Gary Moore, etc.

I appreciate what you did in the Classics Issue (the family tree of Southern Rock) and I hope that you print more Southern Rock in the future, as well as some more classics and blues.

Andrew Feldhuhn
Bethlehem, PA

Dear **GUITAR**,

I would like to thank you and John Stix for the Aerosmith interview in the May 1986 issue. It was great to hear them talk so candidly about their playing, their new album and how they feel about Aerosmith today. I think Joe and Brad together have one of the greatest sounds in rock. Joe Perry is truly gifted. I'm glad they're back and that **GUITAR** captured them so well.

Tammy McCormick
Peoria, IL

BON JOVI IGNITES WITH GHS STRINGS

Photo by Ross Marino

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Letters

Continued from page 6

Dear **GUITAR**,

Although I consider Billy Sheehan a virtuoso in every aspect of modern bass playing and admit that listening to him and watching him perform live has certainly had an impact on the way I approach my instrument, I have to express my dissatisfaction with his column. While Andy Aledort presents and explains the seven fundamental modes, Billy uses his column to present suggested listening material. While Steve Morse discusses ideas and techniques that he has found to be beneficial towards easier songwriting, Billy talks about the time Eddie Van Halen showed him how to play the tapped intro to *Mean Street*. While Steve Vai diagrams and explains unconventional two-handed chords, Billy teaches everyone how to play E chords. The point I'm trying to make is that the material Sheehan is presenting is not what I consider secrets. No disrespect towards Billy, but I just feel that in light of his tremendous abilities, he should share his vast knowledge and be a little less basic in his choice of topics.

Jim Miller
Columbus, OH

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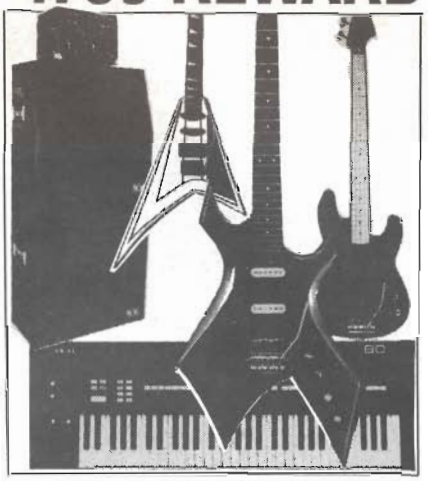

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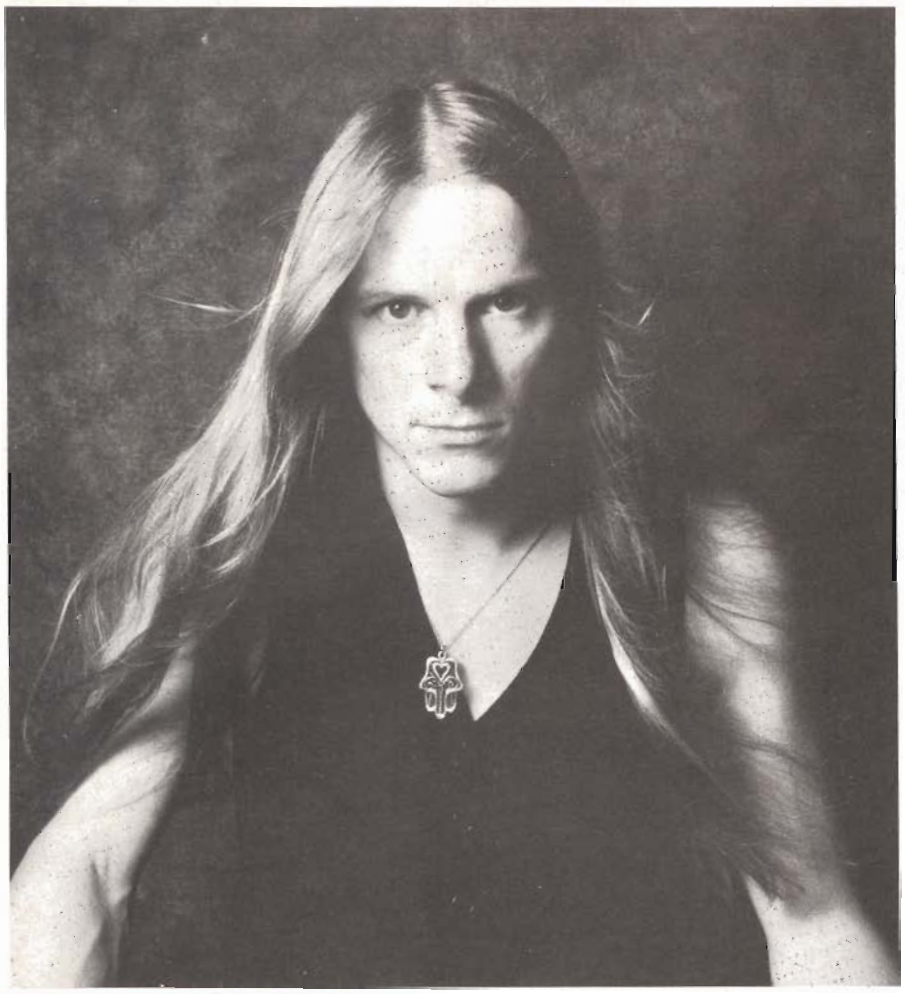

OPEN EARS

by Steve Morse

KANSAS

In the last nine months I've had the opportunity to work with a new group, starting as an outsider and finally joining the band. This union was conceived with the understanding that I would still be doing my own projects, but the next time we meet after a concert, the name on the marquee may well read Kansas.

This is nothing new. When the Dregs broke up we all called everyone we knew to see if there were any suitable openings for our particular instrument. At that time Kansas didn't have anything for me. Later I heard that they were getting back together (Phil Ehart, drums; Steve Walsh, keys and vocals; Rich Williams, guitar; and new member, Billy Greer, bass and vocals) and expressed my encouragement to Phil, who is basically the band leader, saying I'd be willing to help in any way. They must have talked about it, because a month later they called me with the idea of seeing if playing together would be fun and worthwhile. With each step along the way there were no big promises made.

We'd known each other for years and they knew how I played and how I wrote, but because the chemistry of people working together can be so volatile, they were reserved enough to say let's try it for a month and see what happens. That way everyone knew that there could be no hard feelings if we decided, after a month, not to continue. The idea of a two-way trial period where both parties have to agree to continue after a certain amount of time is a very good first move in any deals you make.

Combining what I do with what they do was a great idea. That way, rather than trying to put commercial elements in my records I could do progressive but commercial music with Kansas, and do just experimental things with my own records.

One of the main points was to make sure they had material that had some commercial elements. I was originally conceived as a guy who would pull the music a little bit off the track, which is a perfect role for me. They would have other writers or even outside writers bring the dependable commercial elements to the songs. It was great from the very beginning. They brought in songs and asked me to put in a weird middle or something that sounded very Kansas-like. Many people had said our two bands were similar in terms of the classical rock type movements we've used in the past. It was just a matter of doing what comes naturally.

My first mental preparation was to say to myself that if we all agreed on everything then someone is lying. The only person who can agree with everything you think is yourself. When you bring in a song you've got to expect people to want to hear things differently. If Steve Walsh or I brought in a song and it wasn't changed, then there would be no benefit from working together. You've got to expect that the most suitable parts of the music you bring in will be used and the less suitable parts will be rejected. That doesn't mean to say that the rejected material is bad; it just means that it's not right for that project. Going into something expecting the success of the project to entail changes and disagreement about musical ideas gets you better prepared for a realistic rehearsal. With that in mind, we've gone through over half a year of working together with maybe two five-minute periods of raised voices. This is completely amazing to me. I was expecting a much harder time.

The main difference for me was that there was a real emphasis on supporting only the vocal when there was singing and more of an emphasis to break loose instrumentally when there wasn't singing. In my emphasis the music was always first and the vocal would be an extra instrument. It entailed a big shift for me to think that now when there is singing I should think about nothing but the singing first. That usually meant keeping the parts simpler and more dependable during the vocals.

Another thing I tried to do was not invite rejection. The band mostly seemed to favor minor keys. I noticed that as I watched them accept and reject outside material. They would listen to tapes and every time something would come on with a major flavor to it they would think it sounded too happy. Because of my playing country music and straight classical music I'm pretty comfortable with major key material. I took their cue and didn't even expect much success from a major key type of musical piece I had already worked up. After I saw their direction it allowed me to have a much higher success ratio in introducing new music. End of part one. Stay tuned. ■

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IN THE LISTENING ROOM AL DiMEOLA

Musical selections by John Stix

Whether with the acoustic guitar or the electric, Al DiMeola has carried the fusion banner into the 80's, influencing a whole new crop of young players who study him for his precise picking techniques and his love of melody, rhythm and song structure. We invited him into the Listening Room for a short meeting with others who have traveled a similar road.

1 *Pride O the Farm* from **Dregs of the Earth**, by The Dixie Dregs/Arista

AL: It sounds like a good example of modern day hoe-down music. There was a period in my life when I listened to a lot of bluegrass music. I can identify with this type of music and the direction he (Steve Morse) went with it. I like what he does with making his guitar sound like a steel guitar. It's a nice effect and brings back wonderful memories of the past when I listened a lot to Doc Watson.

2 *Quadrant 4* from **Spectrum**, by Billy Cobham/Atlantic

AL: This is from the early days of fusion music with Billy Cobham, Tommy Bolin and Jan Hammer. This showed one of the best aspects of fusion music. The energy on this cut is unequalled. Cobham definitely had enough of it and this particular track is the strongest Billy Cobham you'll hear. You've got to burn over a rhythm like this, which is good and bad. It's good because that's how you have to approach it and they certainly did. The unfortunate thing is there's only one way you can play over this and that is burning. A lot of fusion music was condemned by critics because once you burn there is little room for subtlety. But this is what I think he's best at and I enjoyed this whole album. As much as I've heard him, this was also Tommy Bolin at his best. Jan Hammer is good all the time. Like Jeff Beck once said, if Jan were to fall on a keyboard it would sound great. Jan sounds like a guitar a lot of the time, but he's taken some of the things that guitarists are doing and brought them to the 21st century.

3 *Larks Tongue in Aspic III* from **Three of a Perfect Pair**, by King Crimson/Warner Bros.

AL: I like a lot of what they're doing. He's trying to do a lot of what I'm doing with the picking thing. He sounds like he's been practicing. He might be using the Roland guitar synth on this, I'm not sure. Is this Fripp?

GUITAR: It's King Crimson with Fripp and Adrian Belew.

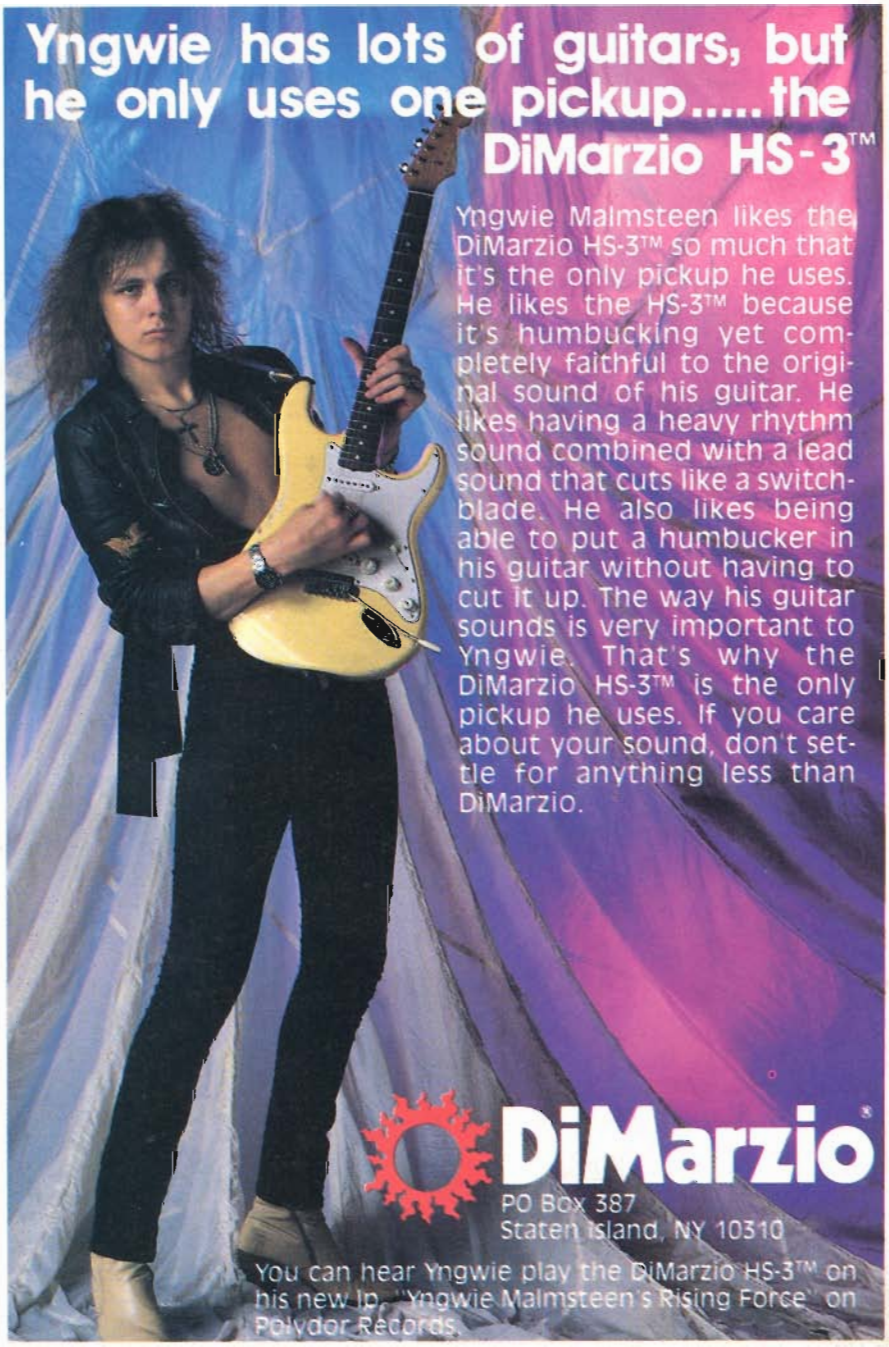
AL: The fact that they're playing interesting lines with skips and jumps in them makes it interesting for me to listen to. It's not your standard screaming rock 'n' roll solo with the sounds you hear all the time. It has inventiveness to it. I like somebody who takes me out on a limb with their approach.

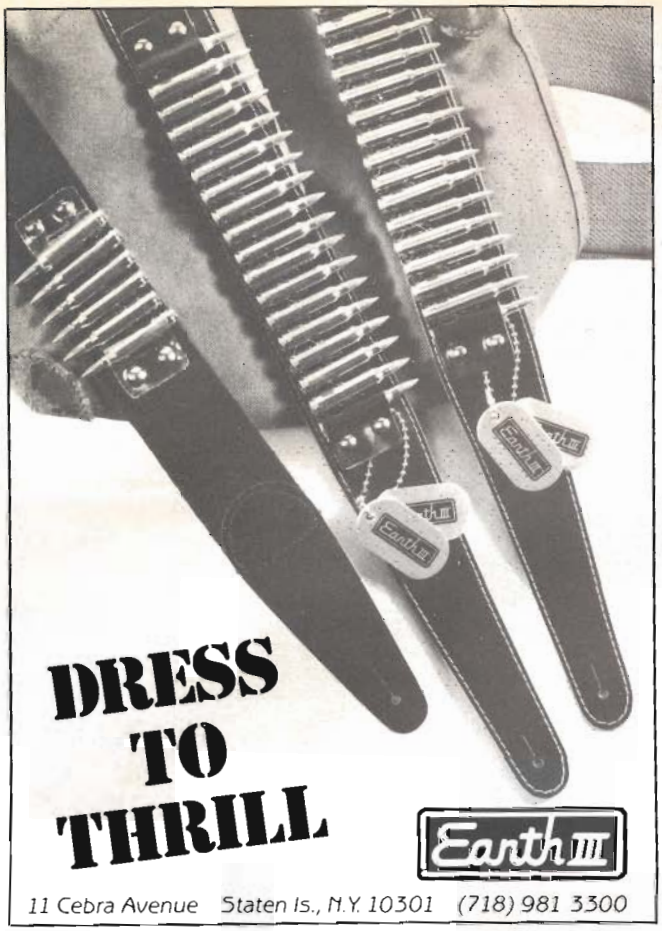
4 *Kree Nakoorie* from **No Parole from Rock 'n' Roll**, by Alcatrazz with Yngwie Malmsteen/Rockshire

AL: I very much like what he's trying to do with that staccato type guitar playing. He's good at what he does. He sounds like he's listened to a lot of different people other than just rockers. I'd say he's listened to me and Holdsworth, but I don't know who it is.

GUITAR: Yngwie Malmsteen.

AL: I did hear him. My engineer played me this. He's got a lot of good ideas, but judging from this cut he hasn't found his own voice yet. I like the fusion of worlds he's going for. I always have. He sounds like he could take the guitar to another level if he continues in this way.

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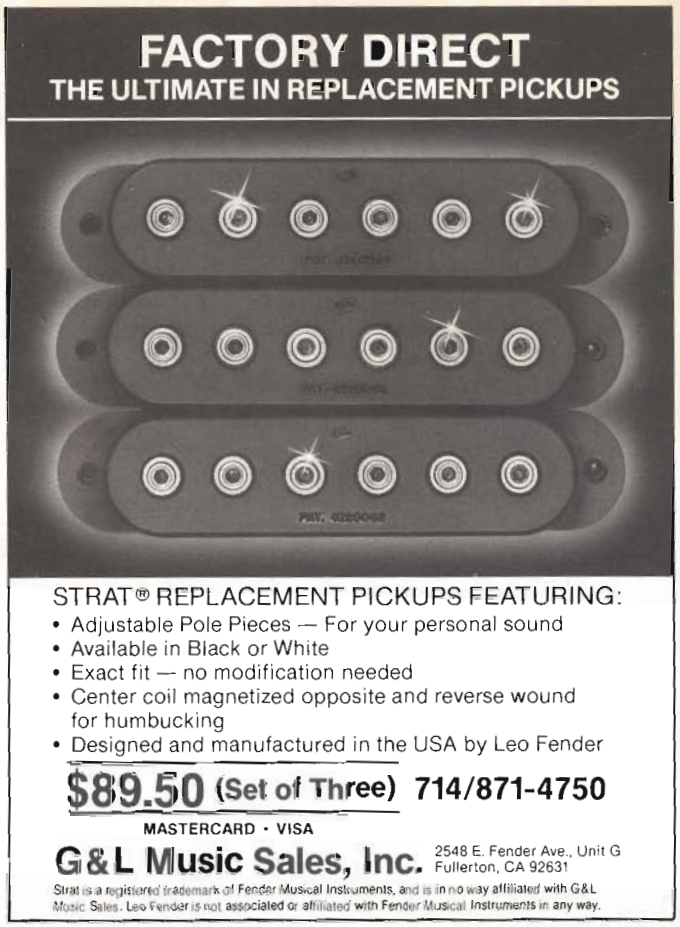
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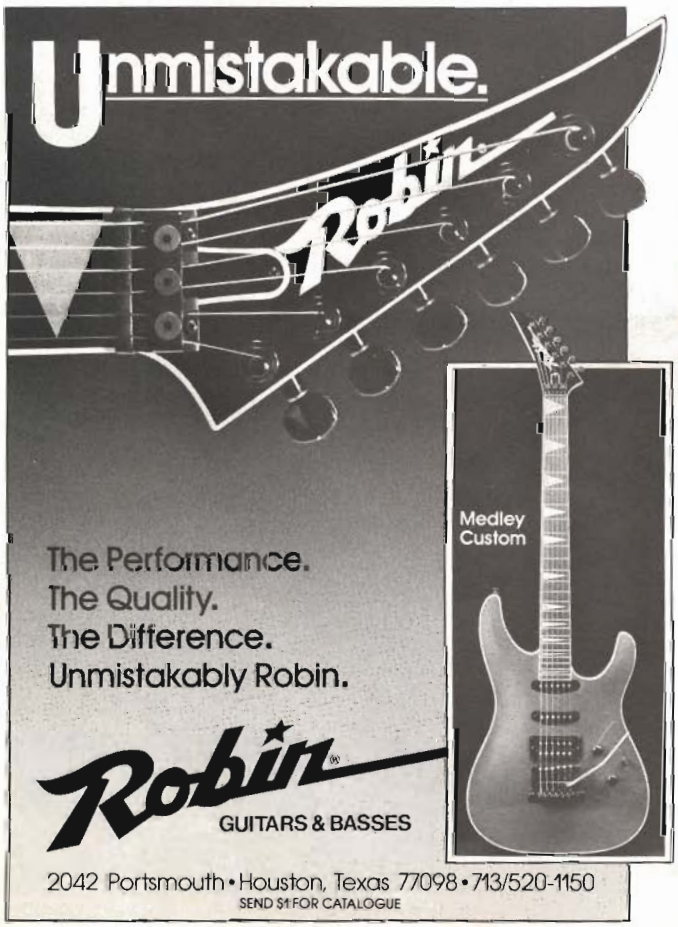
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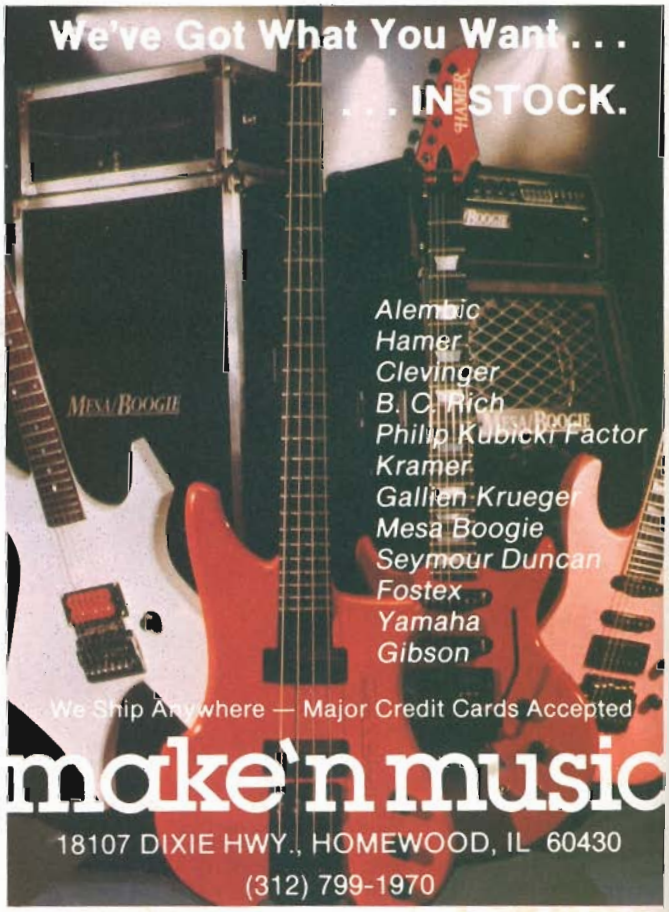
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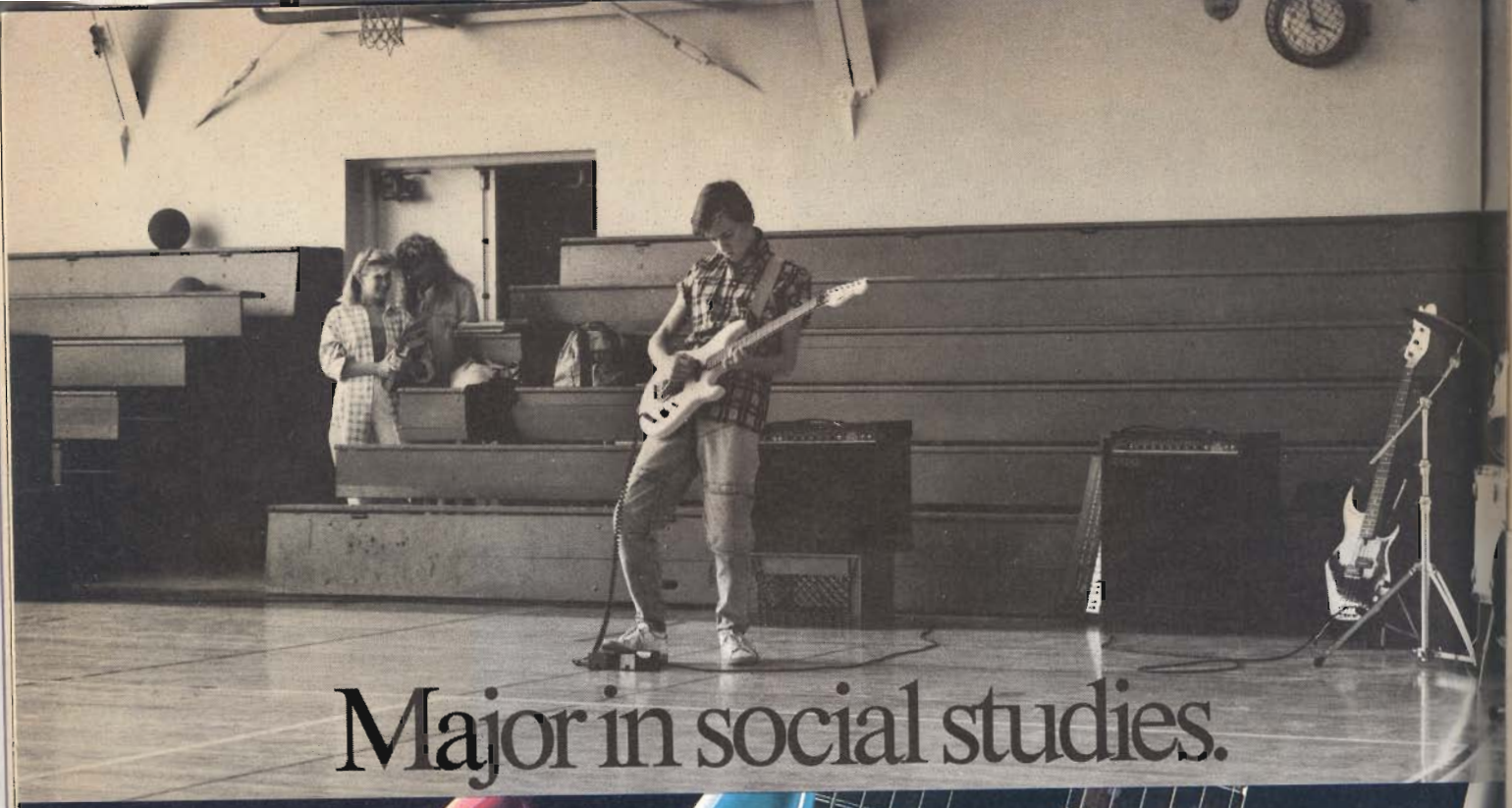

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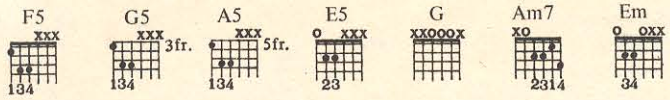
Tablature Explanation Page 68

DON'T FEAR THE REAPER

As recorded by Blue Oyster Cult
(From the album AGENTS OF FORTUNE/Columbia Records)

Words and music by
Donald Roeser



Moderate Rock ♩ = 144

Intro — Rhy. Fig. 1 (Doubled by 2nd gtr. 2nd, 3rd, 4th times)

Am G F G — *Play 4 times*

mf sustain all notes

1st Verse

Repeat Rhy. Fig. 1 *(4 times)*

Am G F G Am G F G Am G

All our times have come. Here, but now

F G Am G F G F5 G5 *sl.* *sl.*

they're gone. Sea-sons don't fear the reap-

A5 F5 E5 A5 G5 E (6 open) 2nd half of Rhy. Fig. 1 F G

er, nor do the wind, the sun or the rain. We can be like they are. Come on, ba-

Rhy. Fig. 1 *(8 times)*

Am G F G Am G F G

by. Ba-by, take my hand. We'll be a-ble to fly.
Don't fear the reap-er, don't fear the reap-er,

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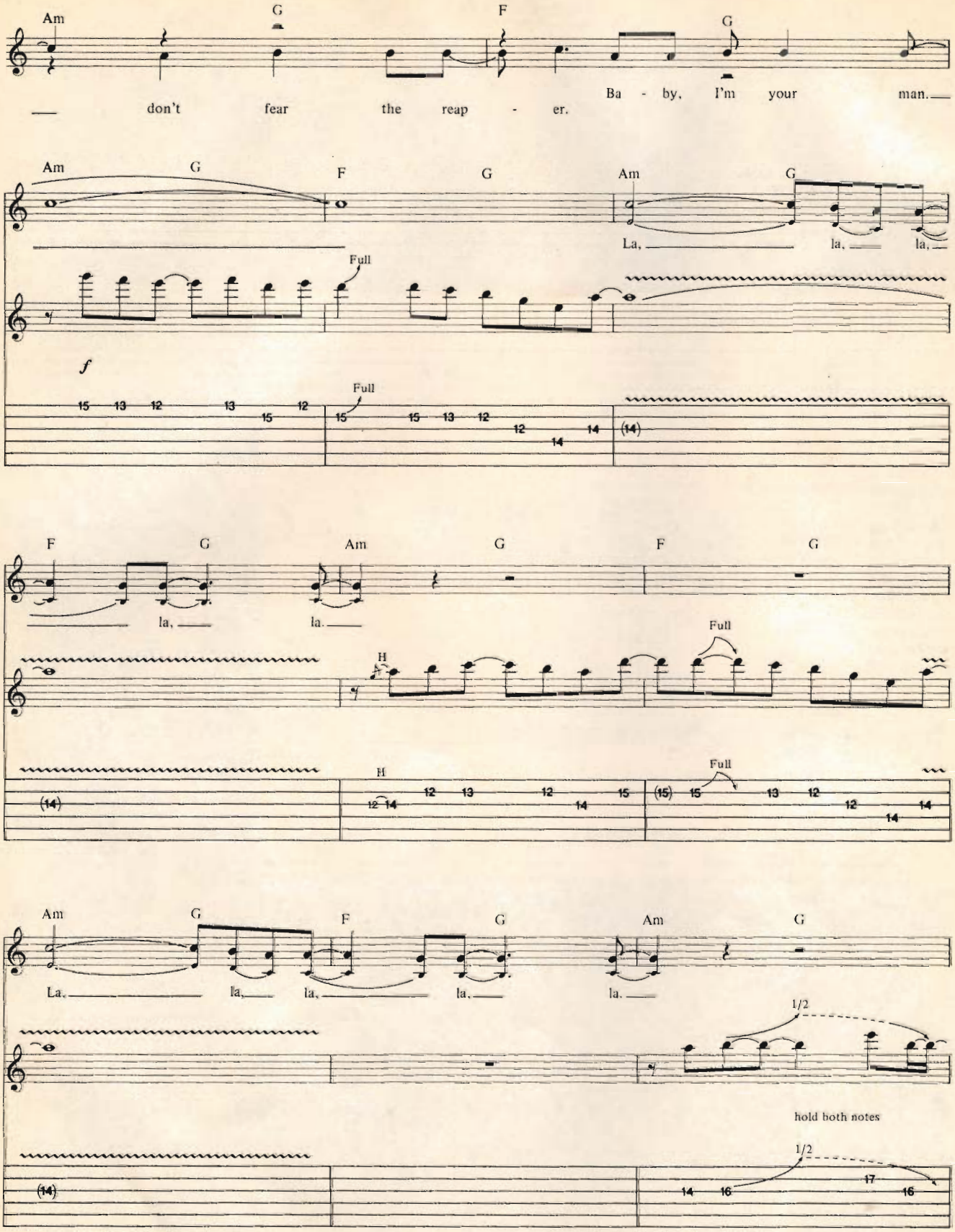
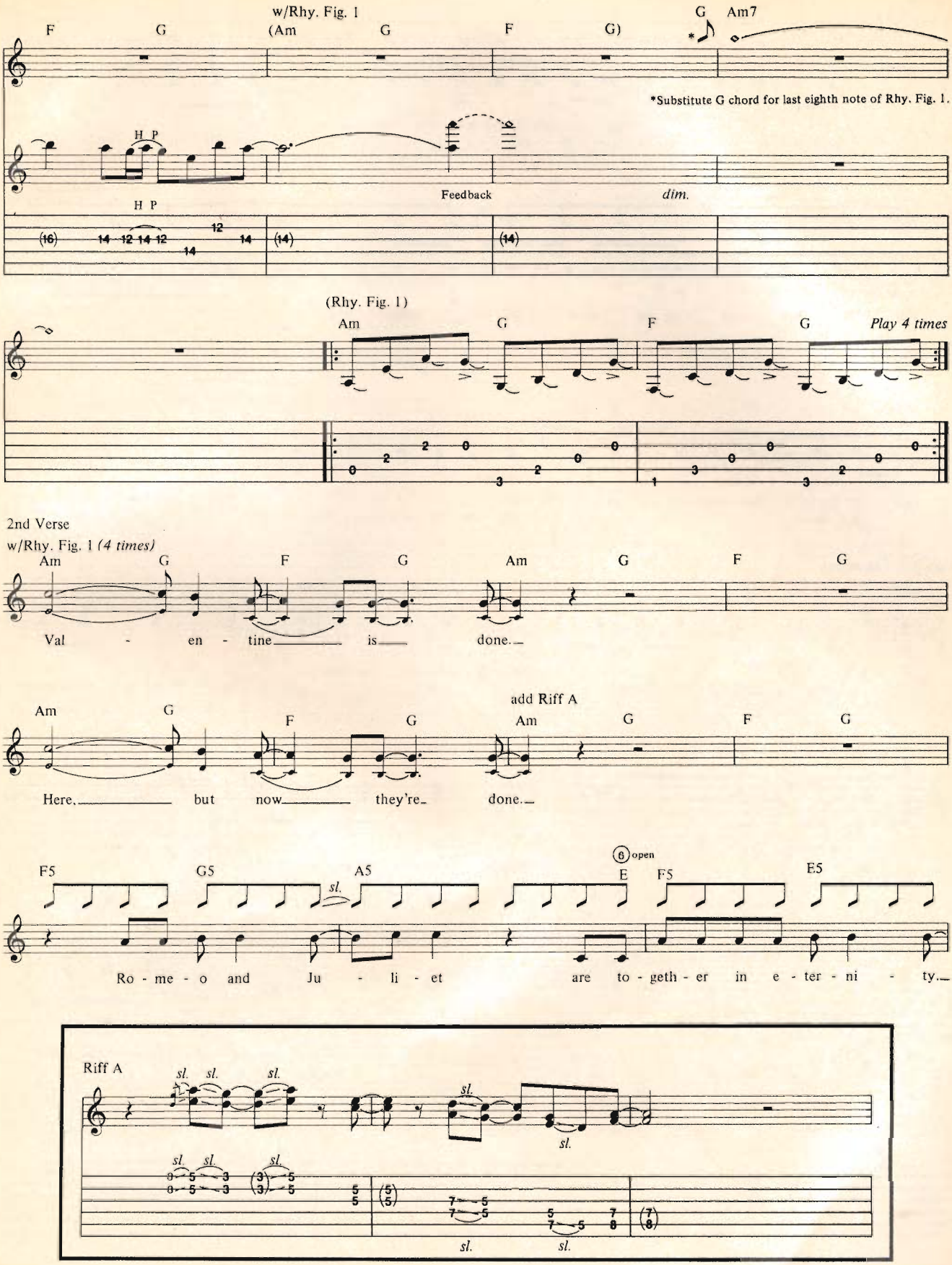
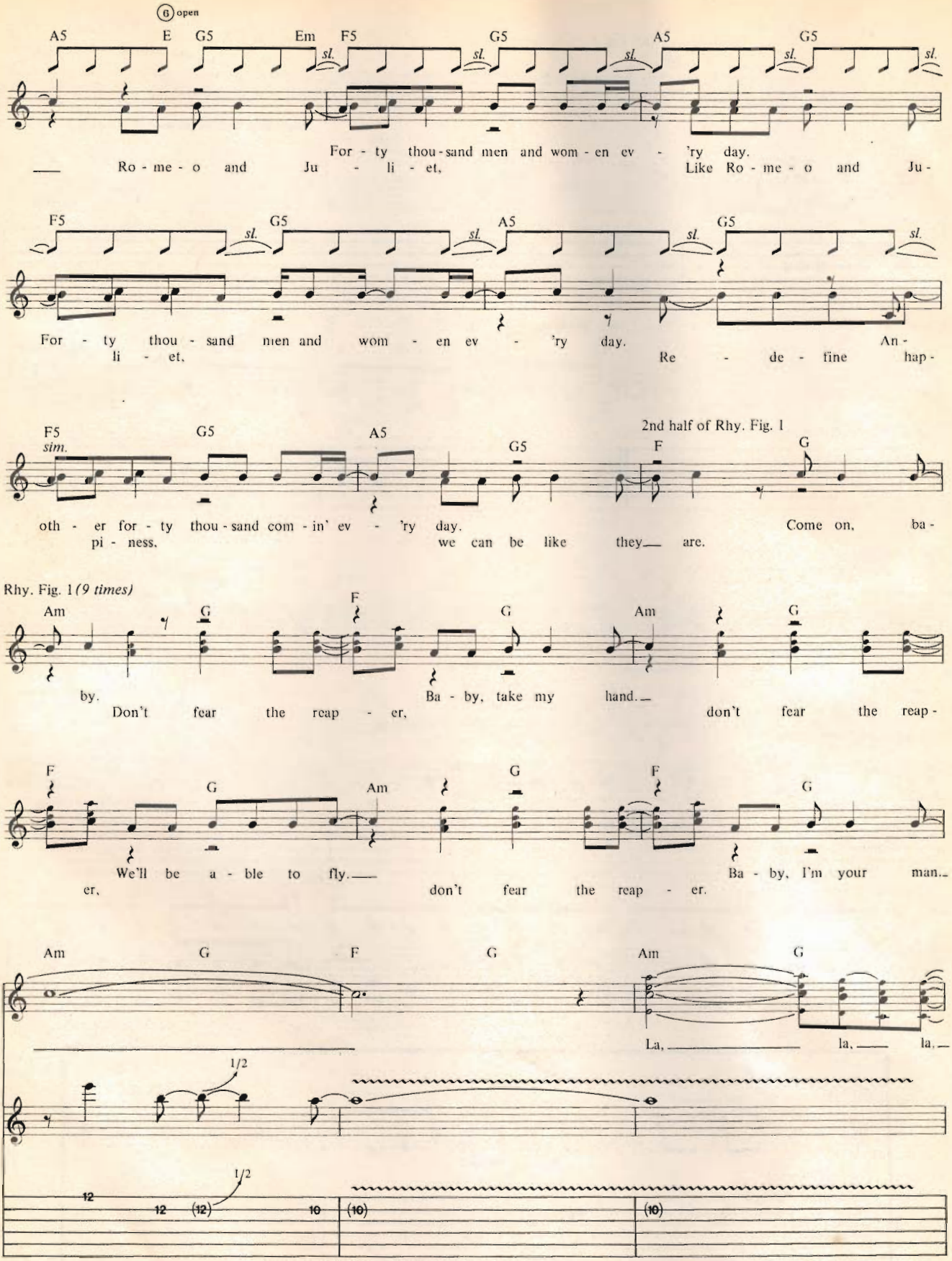
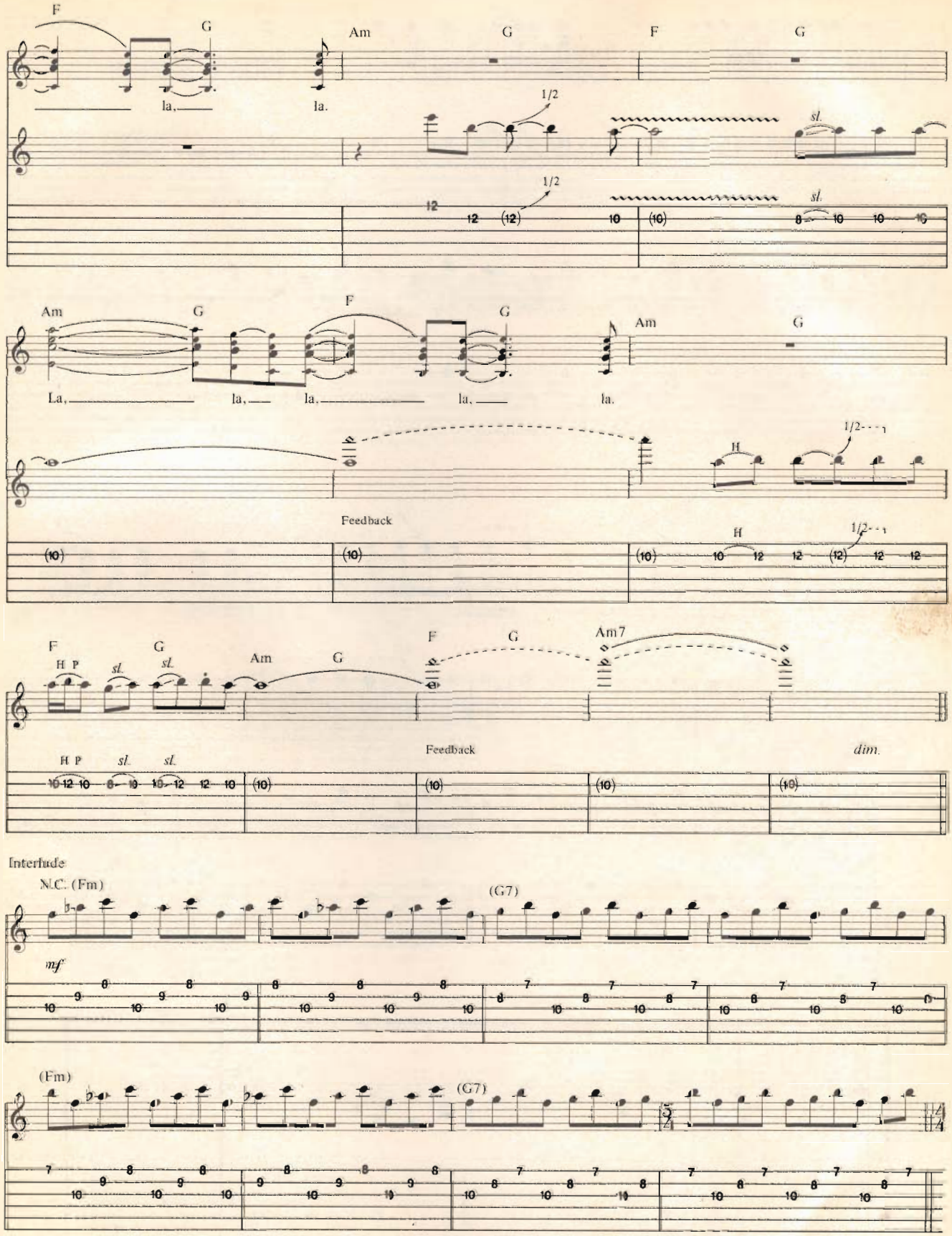
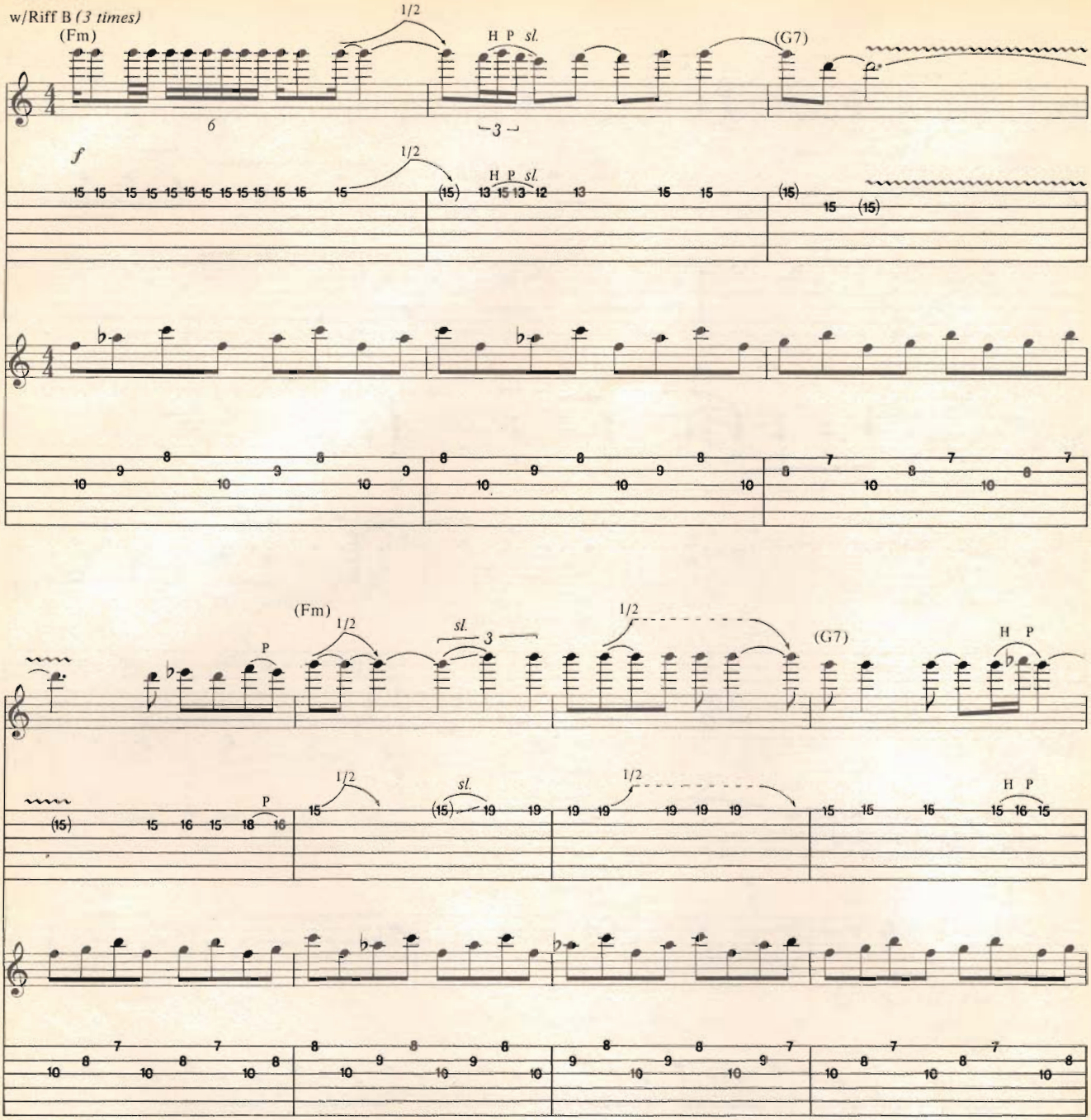

Am G F G
don't fear the reap - er. Ba - by, I'm your man.
Am G F G Am G
La, la, la,
Full
f
Full
F G Am G F G
la, la.
H
Full
H
Full
Am G F G Am G
La, la, la, la, la.
1/2
hold both notes
1/2

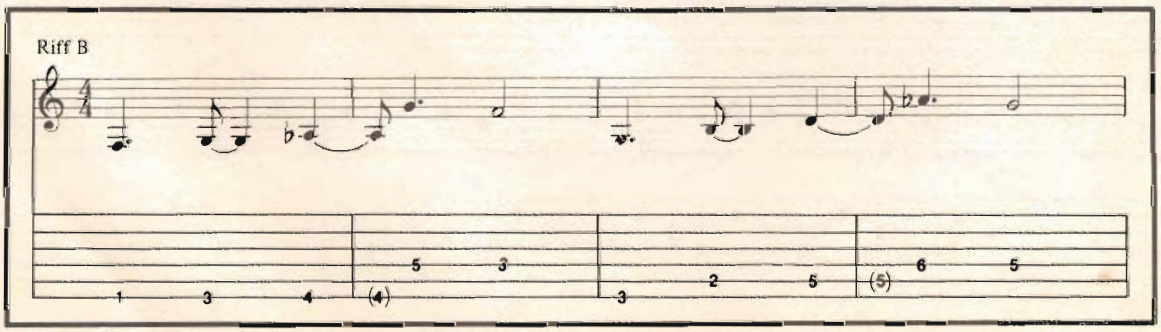

w/Rhy. Fig. 1
F G (Am G F G) G Am7
*Substitute G chord for last eighth note of Rhy. Fig. 1.
H P
Feedback
dim.
(Rhy. Fig. 1)
Am G F G
Play 4 times
2nd Verse
w/Rhy. Fig. 1 (4 times)
Am G F G Am G F G
Val - en - tine is done.
add Riff A
Am G F G Am G F G
Here, but now they're done.
F5 G5 A5 E F5 E5
open
sl.
Ro - me - o and Ju - li - et are to - geth - er in e - ter - ni - ty.
Riff A

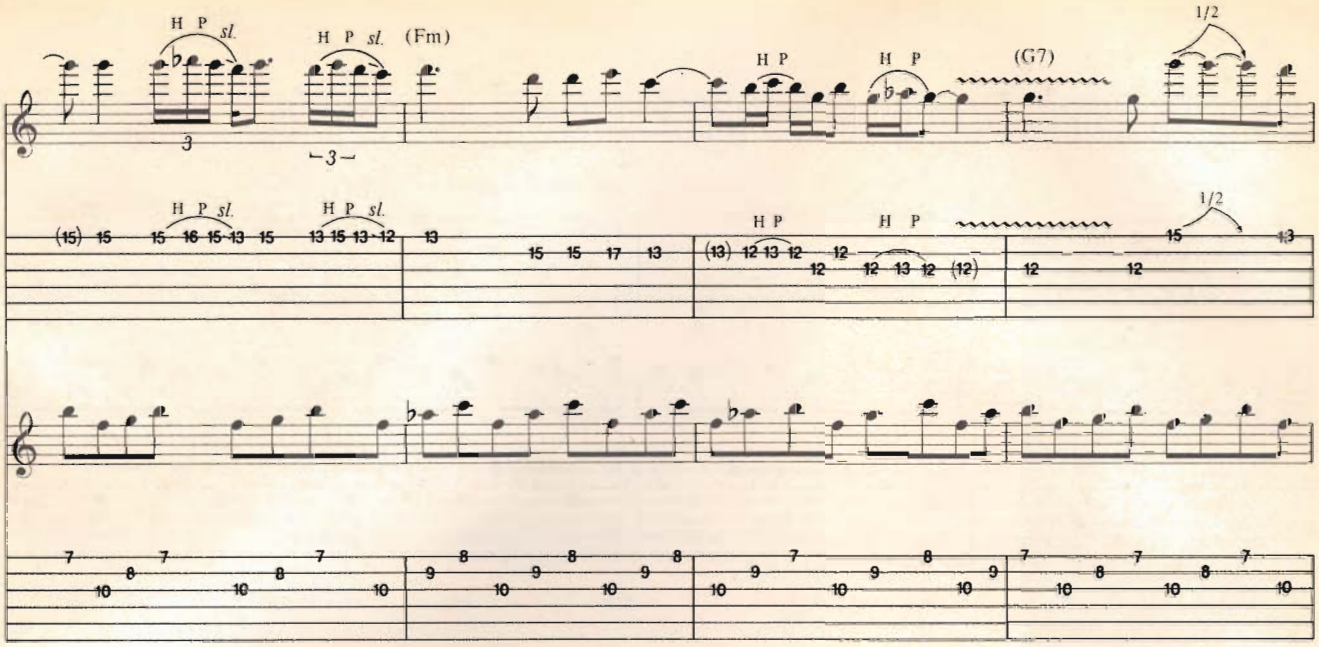

6 open
A5 E G5 Em F5 G5 A5 G5
sl.
For - ty thou - sand men and wom - en ev - 'ry day.
Ro - me - o and Ju - li - et, Like Ro - me - o and Ju -
F5 G5 A5 G5
For - ty thou - sand men and wom - en ev - 'ry day.
li - et, Re - de - fine hap -
F5 sim. G5 A5 G5 F G
2nd half of Rhy. Fig. 1
oth - er for - ty thou - sand com - in' ev - 'ry day. Come on, ba -
pi - ness, we can be like they are.
Rhy. Fig. 1 (9 times)
Am G F G Am G
by. Ba - by, take my hand.
Don't fear the reap - er, don't fear the reap -
F G Am G F G
We'll be a - ble to fly. Ba - by, I'm your man.
er, don't fear the reap - er.
Am G F G Am G
La, la, la.
1/2
12 12 (12) 10 (10) (10)

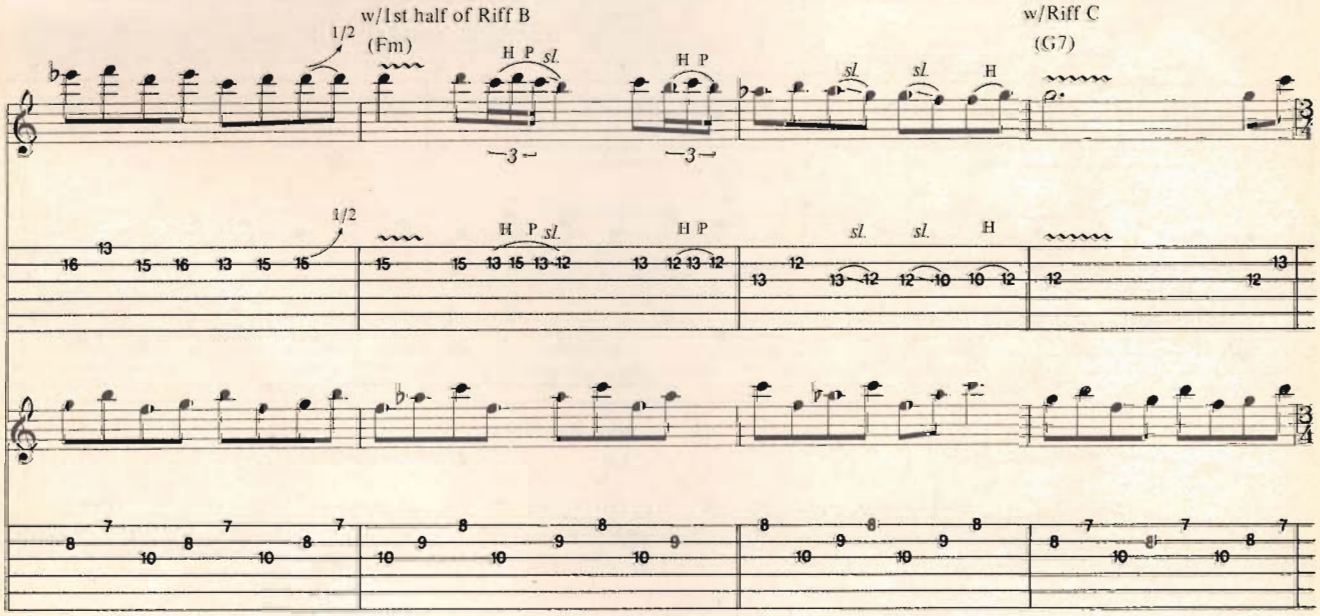

F
G
Am
G
F
G
la,
la.
1/2
sl.
Am
G
F
G
Am
G
La,
la,
la,
la,
la.
H
1/2
Feedback
F
G
Am
G
F
G
Am7
H P
sl.
sl.
Feedback
dim.
Interlude
N.C. (Fm)
(G7)
mf
(Fm)
(G7)

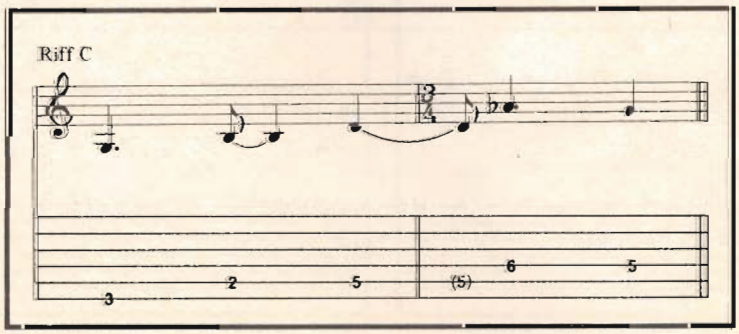
Guitar solo
w/Riff B *(3 times)*

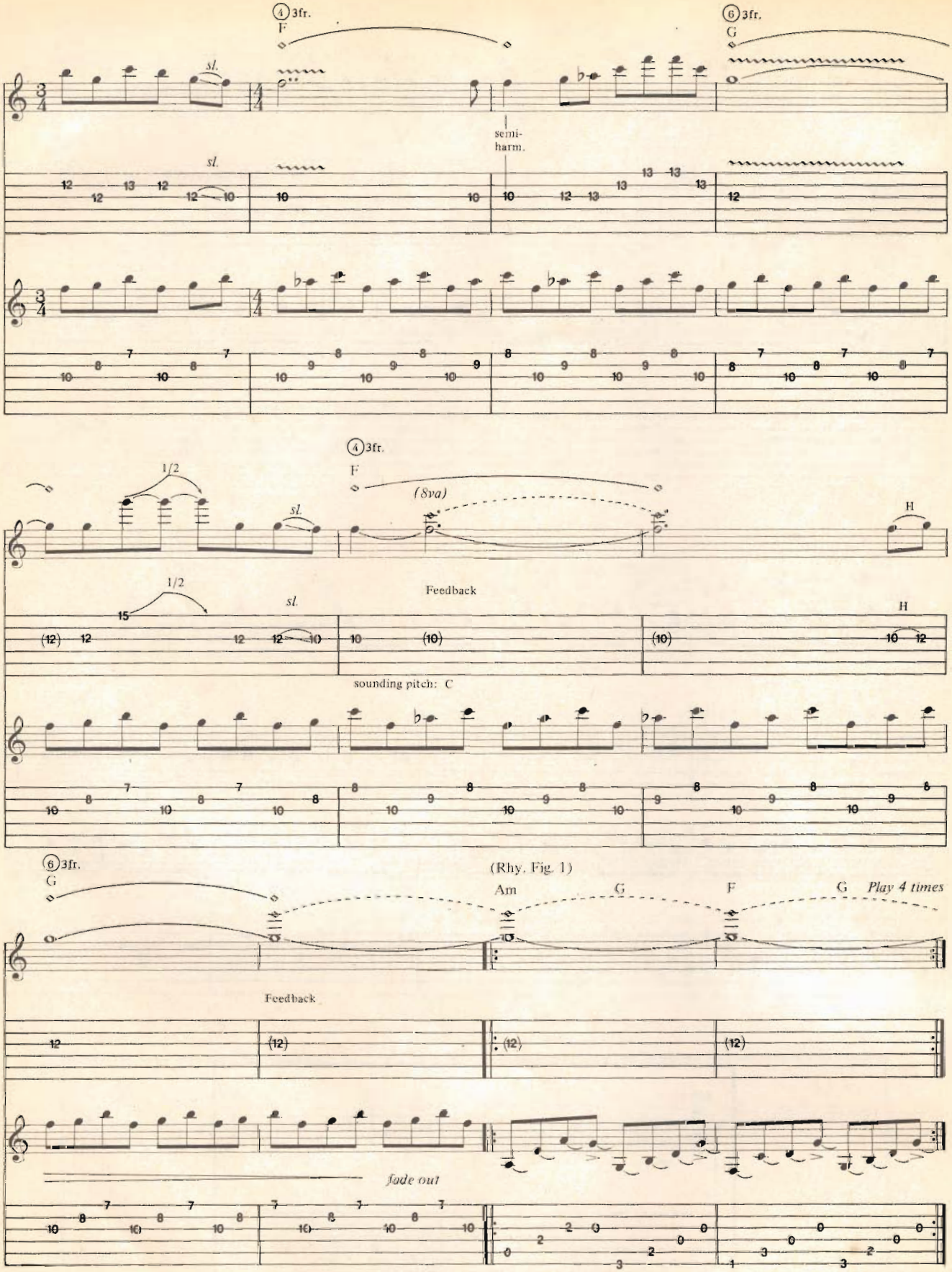





H P sl.
H P sl. (Fm)
H P
H P
(G7)
1/2
H P sl.
H P sl.
H P
H P
1/2


w/1st half of Riff B
1/2
(Fm)
H P sl.
H P
sl.
sl.
H
w/Riff C
(G7)
1/2
H P sl.
H P
sl.
sl.
H


Riff C


4 3fr.
F
6 3fr.
G
sl.
semi-harm.
4 3fr.
F
(8va)
1/2
sl.
H
Feedback
sounding pitch: C
6 3fr.
G
(Rhy. Fig. 1)
Am
G
F
G
Play 4 times
Feedback
fade out

3rd Verse

w/Rhy. Fig. 1 *(4 times)* (continue feedback)

Am G F G Am G F G

Love of two is one.

add Riff D

Am G F G Am G F G (Feedback out)

Here, but now they're gone.

F5 G5 A5 F5 E5

Came the last night of sad - ness, and it was clear that she could - n't go on,

③ open

A5 G G5 F5 G5 A5 G5

sl.

and the door was o - pen and the wind ap - peared. The

F5 G5 A5 G5 F5 G5

sl. sl. sl.

can - dles blew and then dis - ap - peared. The cur - tains flew and then he

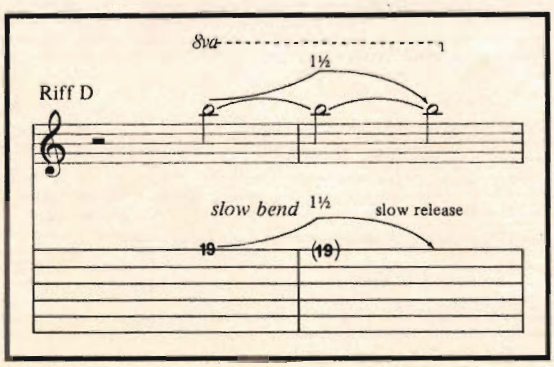
Rhy. Fig. 3 & Riff E

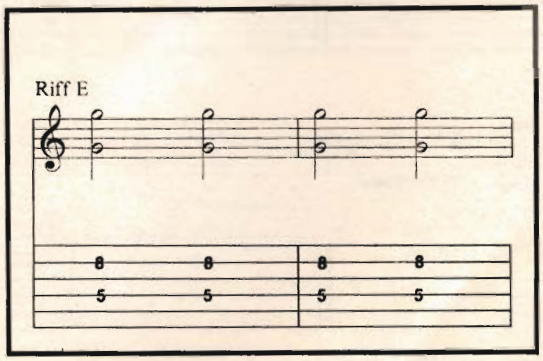
③ open ③ open ③ open ③ open

A5 G5 F5 G G5 G A5 G G5 G

ap - peared. Come on, la - dy,

Say - ing, don't be a - fraid, and she had no fear.





Repeat Rhy. Fig. 3 & Riff E *(till fade)*

F5 G G5 G A5 G G5 G

— and she ran — to him. Then they start - ed to fly. —

F5 G G5 G A5 G G5 G F5 G G5 G

They looked back-wards and said — good - bye. She had tak - en his hand. —

She had be - come like they — are.

A5 G G5 G F5 G G5 G A5 G G5 G

— She had be - come like they — are. Come on, ba - by, Don't fear the reap -

Repeat 6 times and fade

F5 G G5 G A5 G G5 G F5 G G5 G A5 G G5 G F5 G G5 G

er.

1/2 1/2 1/2 1/2

12 12 10 (10) (10) (10) 12 12 10

1/2 1/2 1/2 1/2

17 17 17 (17) (17) (17) 17 17 17

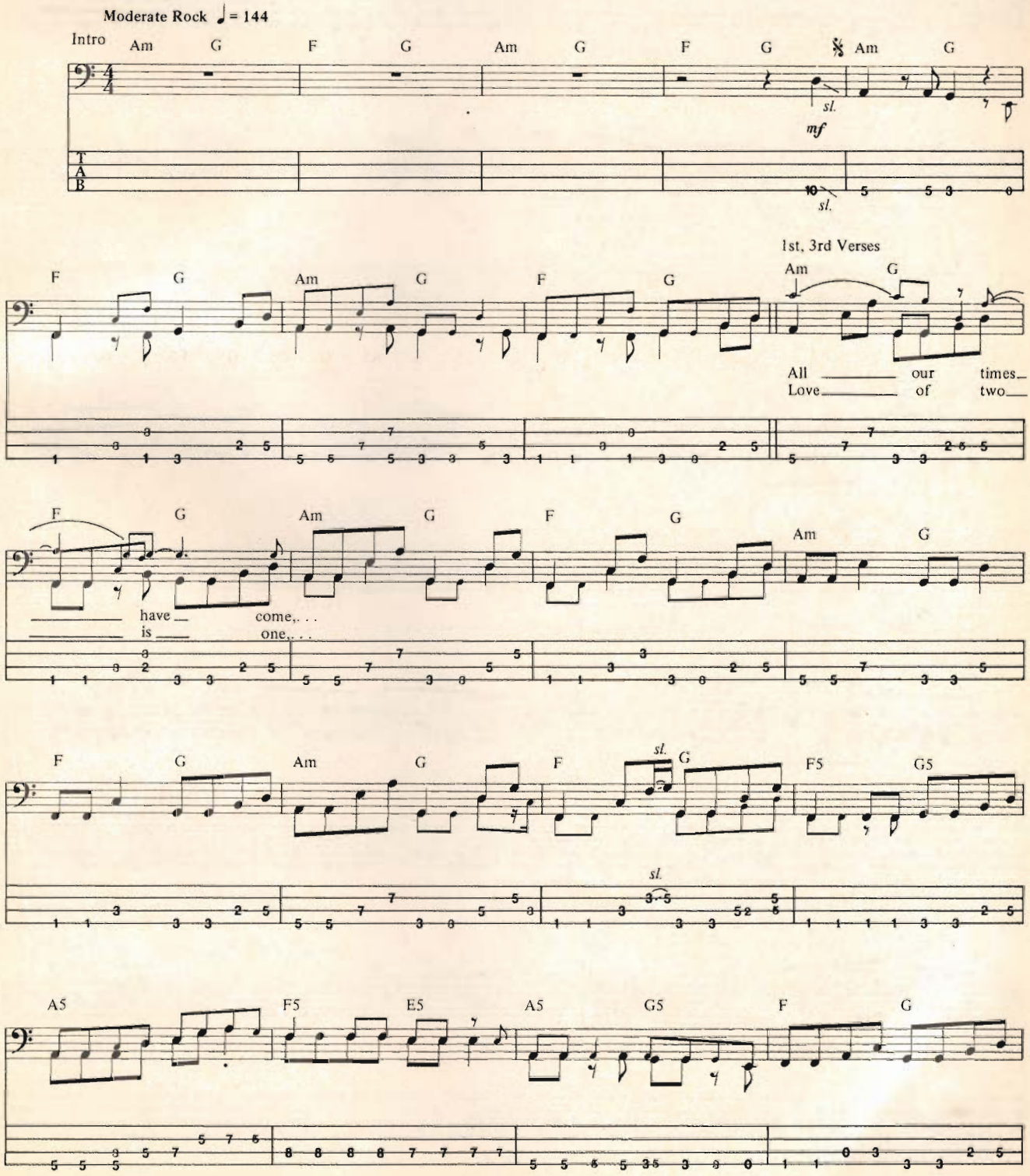
Full Full

5 7 5 (5) (5) (5) 5 7 5

BASS LINE FOR

DON'T FEAR THE REAPER

Words and music by
Donald Roeser



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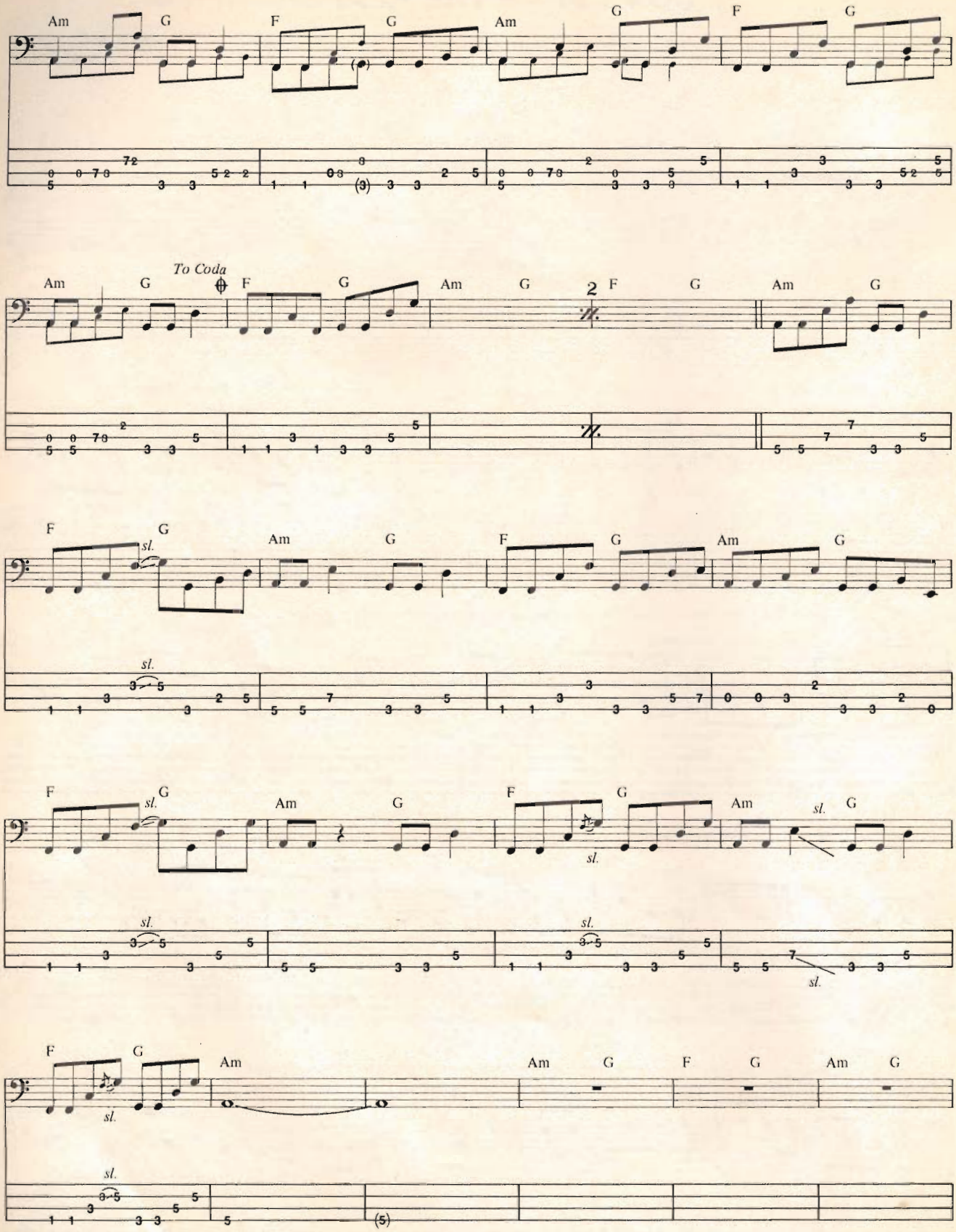
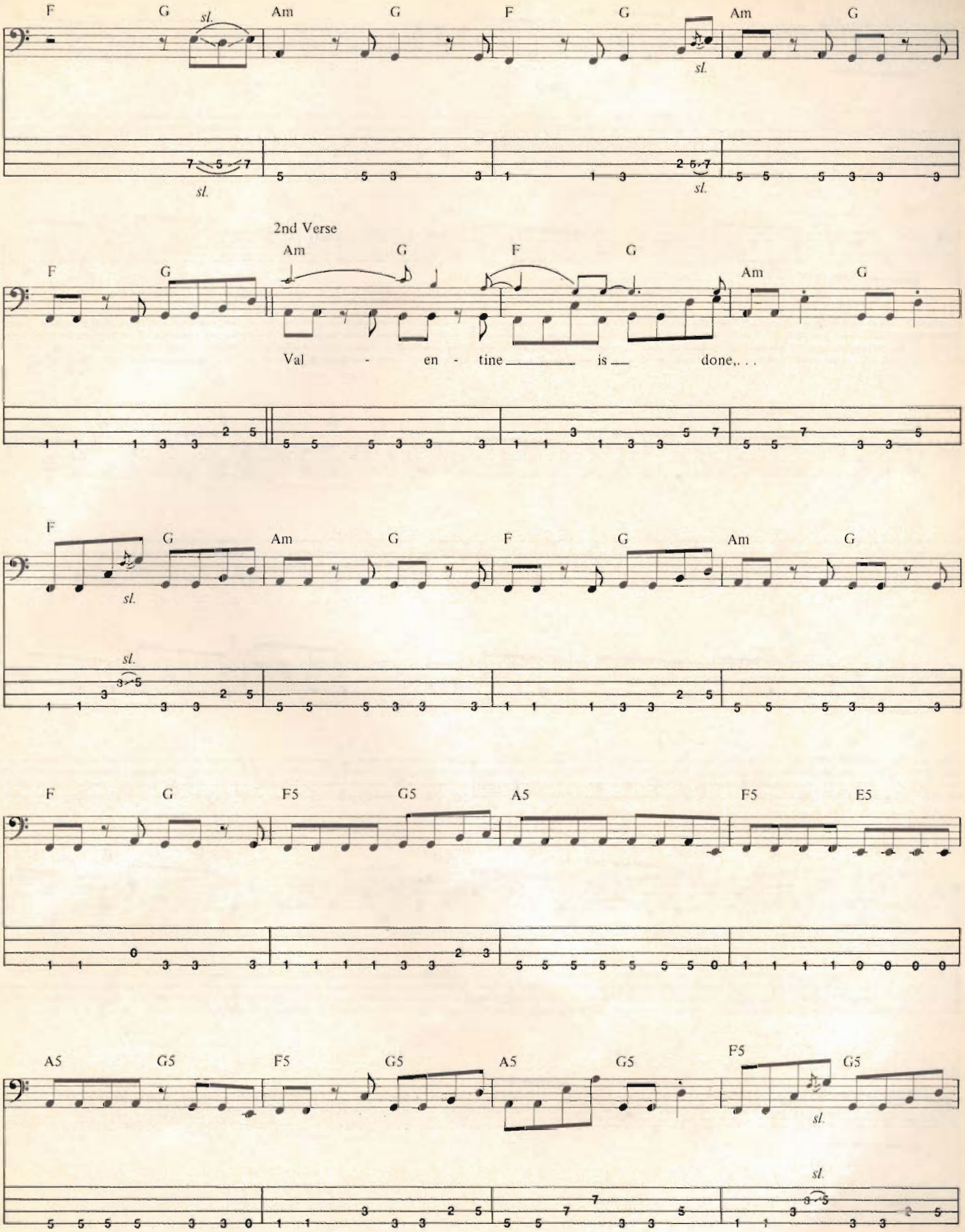
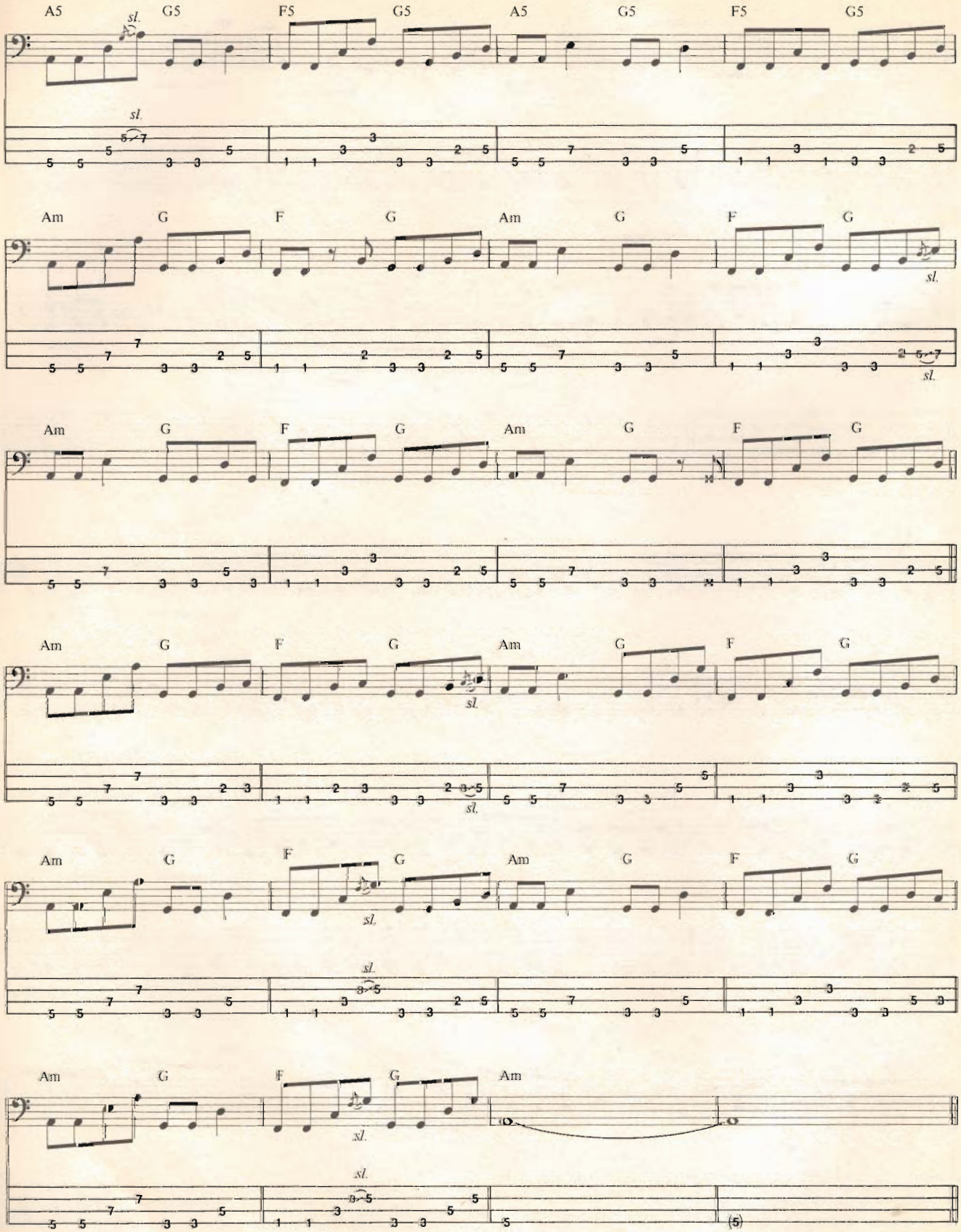
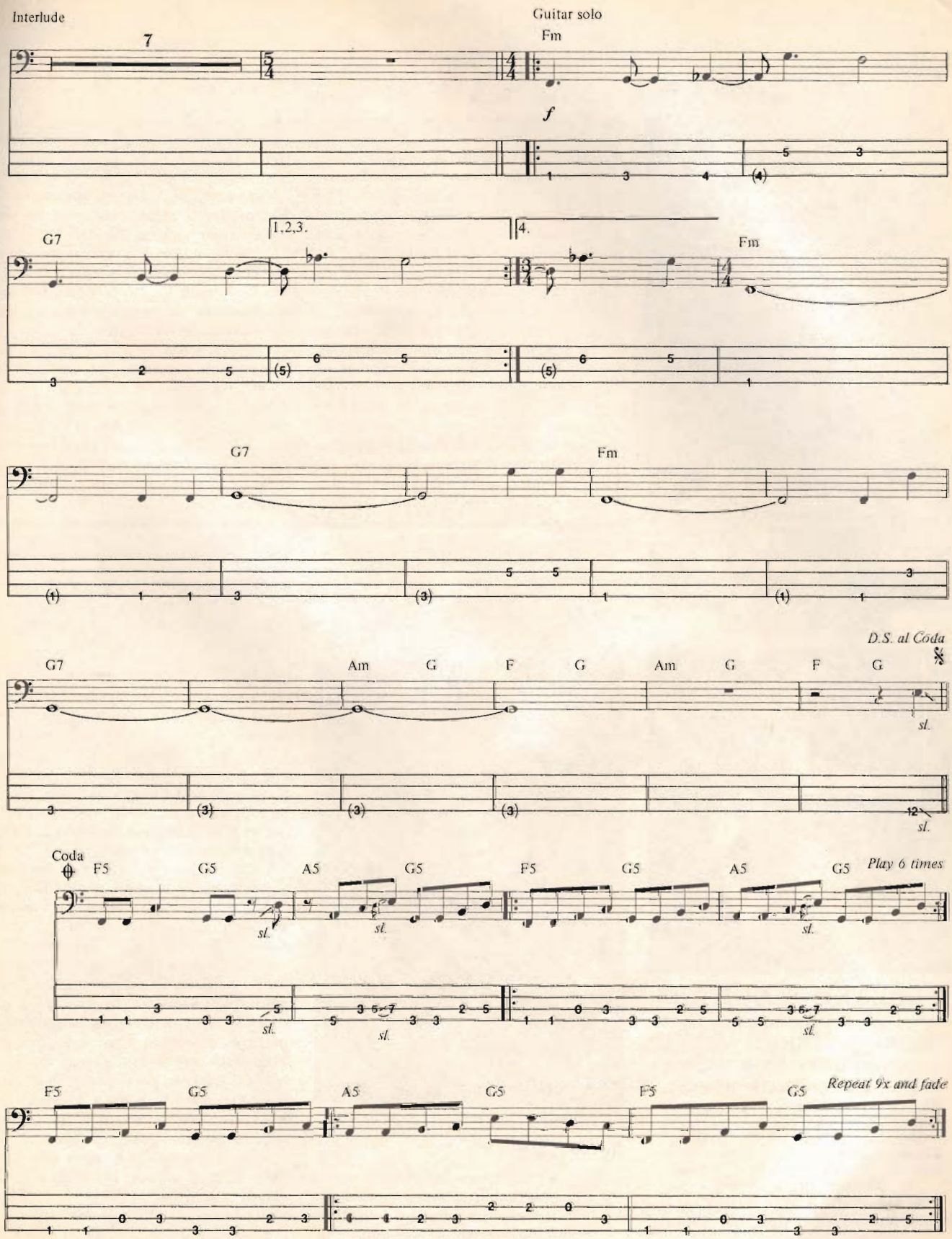

Am G F G Am G F G
Am G To Coda F G Am G 2 F G Am G
F G sl. Am G F G Am G
F G sl. Am G F G sl. Am sl. G
F G sl. Am Am G F G Am G


F G Am G F G Am G
sl.
2nd Verse
Am G F G
Val - en - tine is done,. . .
F5 G5 A5 F5 E5
A5 G5 F5 G5 A5 G5 F5 G5


A5 G5 F5 G5 A5 G5 F5 G5
sl.
Am G F G Am G F G
Am G F G Am G F G
Am G F G Am G F G
Am G F G Am G F G
Am G F G Am
(5)


Interlude
7
Guitar solo
Fm
f
G7
1.2.3.
4.
Fm
G7
Fm
D.S. al Coda
G7
Am
G
F
G
Am
G
F
G
sl.
Coda
F5
G5
A5
G5
F5
G5
A5
G5
Play 6 times
sl.
F5
G5
A5
G5
F5
G5
Repeat 9x and fade

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GUITAR SECRETS

by Donald "Buck Dharma" Roeser

FLIGHT OF THE BUMBLE BEE

The Flight of the Bumble Bee was originally written as a virtuoso piece for the violin, but it's probably been played on every instrument except the harmonica and I wouldn't bet against that either. I've recently taken the opening riff to use as a good cross-picking exercise. I usually play it after I've done some trilling or dexterity exercise, to get my fingers going before a show. It's also fun to whip out in a song every once in a while. It's kind of like when Stevie Wonder plays *Mary Had a Little Lamb* in *Fingertips Part II*.

I play this riff over an Am chord. Lead off with your index finger playing on the 5th fret B string. Then you go down chromatically (fret by fret) on the G string from the 8th fret to the 5th fret. Now place your middle finger on the 6th fret B string. Follow that note with the first finger on the 5th fret B string. Go on to your pinky, once again on the 8th fret of the G string, followed by your index finger back on the B string 5th fret. The final section is a chromatic riff on the G string which again goes from the 8th fret down to the 5th fret, followed by the same notes going back up from the 6th fret to the 8th fret.

If you want to play it as part of a progression, play the riff twice over Am, once over Dm and then back to Am. When the chord switches from Am to Dm, start on the 10th fret of the B string instead of the 5th and play the exact same fingerings as the ones I've just described. So if you want to loosen that picking wrist, get buzzin'. ■

BASS SECRETS

LEARNING ALL THE PARTS

by Billy Sheehan

As a band member playing a song you do have limitations in order to make the thing not sound like a mish mash. At the same time your role as a bassist isn't only to be playing the root and 5th of whatever chords come by. A bass part, by itself, can be boring, and if you played it for someone they probably wouldn't know what song you were playing. If the lead guitarist played his part you'd probably get the song right away and if anybody played the vocal melody there would be no question. I always try to learn the melody of a song on the bass. This helps me make up more of a bass line than just the one I'm handed.

When I was growing up there were two albums I learned inside out. The first was Jethro Tull's **Stand Up**. I learned all the flute parts, most of the guitar solos, played some of the drum licks with my fingers, and learned all the bass parts and keyboard parts. The other album was **Santana**, which I also really dug. I learned all the guitar and keyboard parts, which were also really melodic. That gave me a foundation for going beyond the bass parts of any song. Since then I've tried to learn a lot more of a song than just its bass part. This knowledge of the other parts will give you more options for playing. I often play *Bette Davis Eyes* at clinics. Try to figure out a vocal melody by Whitney Houston or Bruce Springsteen, because the melodies are easy to figure out. When you know what the rest of the band is doing, especially the singer, you'll be better equipped to sing along. ■

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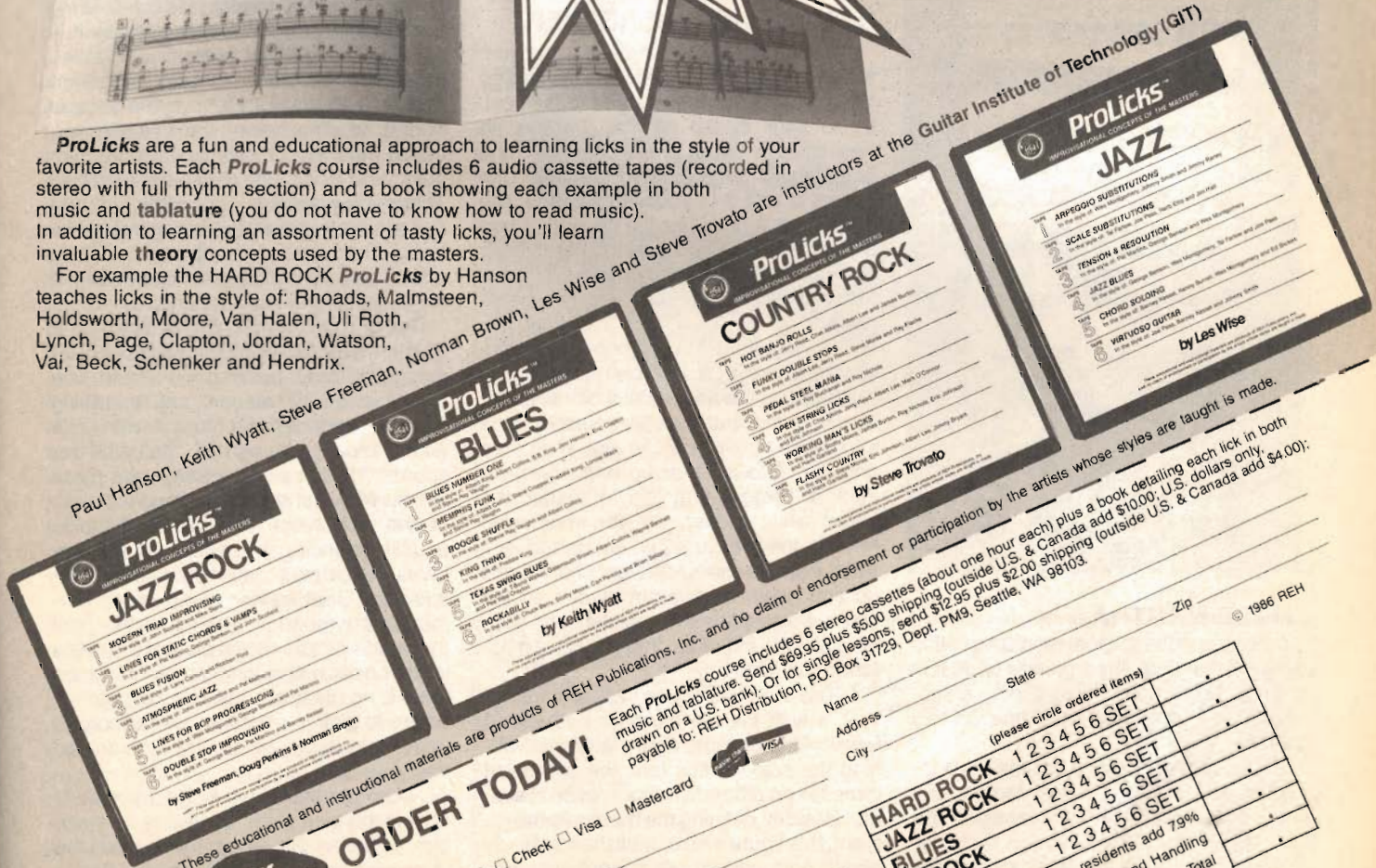

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PERFORMANCE NOTES

LITTLE MARTHA

Although the original recording of this song had at least three guitars on it, this arrangement enables you to play a successful rendition with only one or two guitars.

The rubato marking on the intro instructs you not to play in tempo, but rather to play freely with expression. The bar lines and note values are there for reference and are not to be taken literally.

Good fingering with the pick hand is essential in making the piece sound smooth. All four fingers should be used on the intro chords. In general, use your thumb for the bass notes and 1st and 2nd fingers for the melody. When the song goes into tempo, the fingering becomes even more critical. At section A play the bass part with your thumb and 1st finger, and the melody with your 2nd finger. The 3rd finger can also be used to play the melody. Try to use the same fingering all the time, once you work it out. Also, when this section goes to the A chord use the same fingering you used for the E chord.

Section B can be strummed or plucked with the fingers. Use your thumb exclusively to play the open fifth string. The ultimate effect you want is a pulsating low B note drone. If playing by yourself, either part one or part two will sound fine alone.

Section C can be strummed, but to play it exactly as in the arrangement you must use all four fingers to pluck. Here too the low B should be sustained for a drone effect.

Try to work out this arrangement with a friend so that both guitar parts can be realized. Solo or duet, this song is a great challenge and a feast for the ear.

Peter Seckel

DON'T FEAR THE REAPER

Rhythm Fig. 1 serves as the intro and the accompanying figure to the verses. When shifting from one chord to the next, try to think ahead so that there is no hesitation or break in the rhythm. Good fingering will help to keep the flow. Use fingers 2 and 3 of your fret hand for the first chord, 3 and 2 for the second, 1 and 3 for the third and back to 3 and 2 for the fourth. Remember to hold the chord forms down for the complete two beats per bar.

To contrast the arpeggiated verse accompaniment, block-type power chords are used on the second half of the verse. You'll notice that just as you can slide into single notes, you can also slide from one chord to another up and down the neck. It takes a firm grip to sustain the chord while sliding, yet you must also release the pressure just enough to let it slide. Practice sliding different chord forms up and down to different places on the neck. Start with short distances, then increase the intervals until you have mastered this technique.

The interlude figure can be fingered 1, 2, 4 with the fret hand for both chord forms. This ostinato figure is played behind the solo. Notice how the groups of three fall on different beats in each measure. Besides defining the harmonic movement, this figure also establishes a steady eighth note pattern which contrasts with the syncopated bass line.

Middle Eastern in nature, the guitar solo played over the alternating F minor and G^7 tonalities is more rhythmic than melodic. The scale used over F minor is like melodic minor but with a sharp 4. Over the G^7 chord a scale based on C harmonic minor starting on the 5th scale step is used. Characteristic of this scale are the flat 2nd and the flat 6th scale steps. You will find the only difference between these two scales is the E-natural used with F minor and E-flat with the G scale. Many of the lines used in the solo are played on one string, enabling a series of inflections—slides, hammer-ons and pull-offs.

Like the solo section, the vamp at the end of the last chorus employs the layering of many parts. The beauty of this arrangement is its wide variety of guitar parts and how well they fit together.

Peter Seckel

YOU REALLY GOT ME

This tune is a perfect example of Eddie's playing in the late 70's: super aggressive and spontaneous, with a wide range of techniques at his fingertips, such as unusual natural harmonics, artificial "pinch" harmonics, pick slides, super-wide vibrato, and, of course, tapping. The intro features the use of natural harmonics which are sounded on the low E string between the second and third frets. It is of value to note that between these two frets there are four harmonics which are available: F♯, directly above the second fret; E, slightly before the midpoint between the frets; D, slightly after the midpoint; and B, directly above the third fret. These intervals (9th, root, ♭7th and 5th) are available on all the strings at these frets. The use of the bridge position pickup and heavy doses of distortion will aid in producing these harmonics.

During the verses, Eddie sets up a rhythm pattern which is comprised of straight chords backing up David Lee Roth's vocals for two bars, and then filling the two bars without vocals with little leads, creating a sort of "call and response." In this section Eddie uses pinch harmonics, sounded by getting the thumb of the pick hand into the pick attack, usually sounding a major third two octaves higher plus the original note. On a standard Stratocaster these pinch harmonics are found by picking slightly past the middle pickup (when playing the notes in the position shown in tablature). Since there is no really accurate way of notating where to pick to sound these harmonics, you must adopt a hit or miss attitude and use your ear.

Another technique Eddie uses quite a lot is the pick slide. There are so many pick slides on this album that it rivals the previous pick slide king, **Truth**, Jeff Beck's first album. If you follow this transcription meticulously and play all the pick slides,

by the end of the tune you'll have a hand full of plastic dust. Experiment with sliding on the top, middle, and bottom strings, as each produces its own sound.

Eddie begins the solo with a typical rock and roll, "Chuck Berry" riff, immediately jumping into tap-land. Here, the tapped note (A), remains constant while the two lower notes sounded by the fret hand move down chromatically. The last riff before the third verse is performed by flicking the toggle switch back and forth while holding a bent note; when the bridge pickup is engaged a feedback note is produced. Flicking the toggle switch back and forth turns this pickup on and off, thus producing a rhythmic pattern.

The song ends with a cadenza, an elaborate passage usually performed at the end of a piece of music and played by a solo instrument. Eddie ends many of his tunes this way, and here he relies on the blues scale in E (E, G, A, Bb, B♮, D) in the box position at the 12th fret, with a touch of E Dorian (E, F♯, G, A, B, C♯, D) and E Mixolydian (E, F♯, G♯, A, B, C♯, D) for the final slides down the neck.

Andy Aledort

SO YOU WANT TO BE A ROCK AND ROLL STAR

Petty sets up the solid rhythm guitar part with the use of Asus4 without resolving to A, which adds a uniqueness to the intro. Mike Campbell augments this with the single note line played on an electric 12-string guitar, a Byrds trademark which has also become a major part of the Heartbreakers' sound.

The guitar solo (played by Campbell on 12-string) is preceded by an eight-bar section which is similar to the section before the first verse, but Campbell improvises on it a bit (you should feel free to as well). The solo itself is full of some fast riffs articulated mostly with the use of hammer-ons and pull-offs utilizing open strings, staying primarily in A Mixolydian (A, B, C♯, D, E, F♯, G). Much of what he is playing can be thought of as "cramming," i.e., getting in as many notes as possible, so the phrasing is a little off the wall. This creates some interesting rhythms, however, so try to conquer them before branching out on your own.

The song ends with a section in free time which features trills and tremolo picking. Trills, notated *tr*∿ are played by hammering on and pulling off as quickly as possible between the two notes indicated. Tremolo picking, notated, "trem.," is played by picking a note or strumming a chord as fast as possible. Following the free time section is a section in time which ends with a D/F♯ chord tremolo picked. The fermata (𝄐) over this chord means to strum it until the cue is given to end the song.

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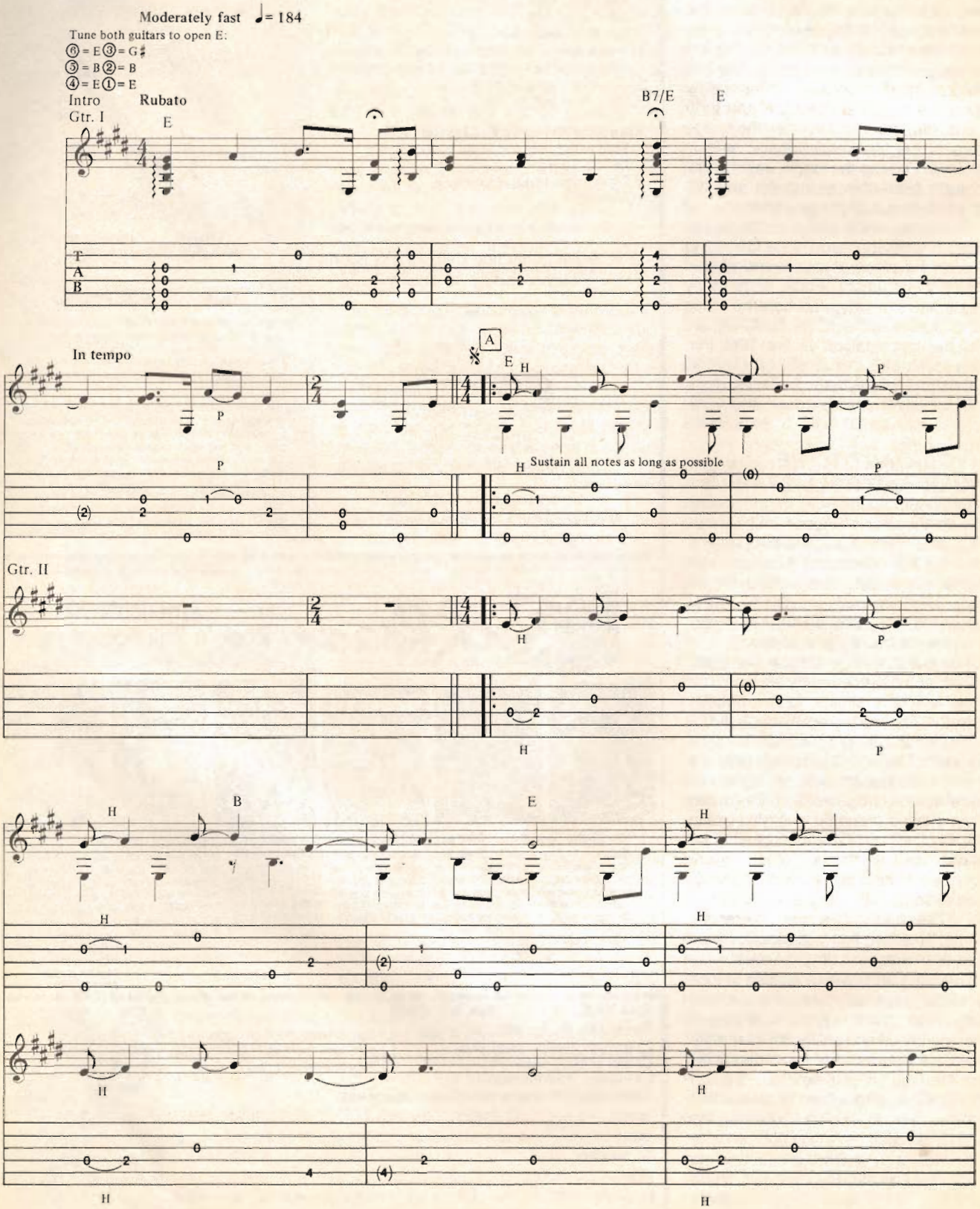
Tablature Explanation Page 68

LITTLE MARTHA

As recorded by The Allman Brothers
(From the album EAT A PEACH/Capricorn Records)

Music by Duane Allman



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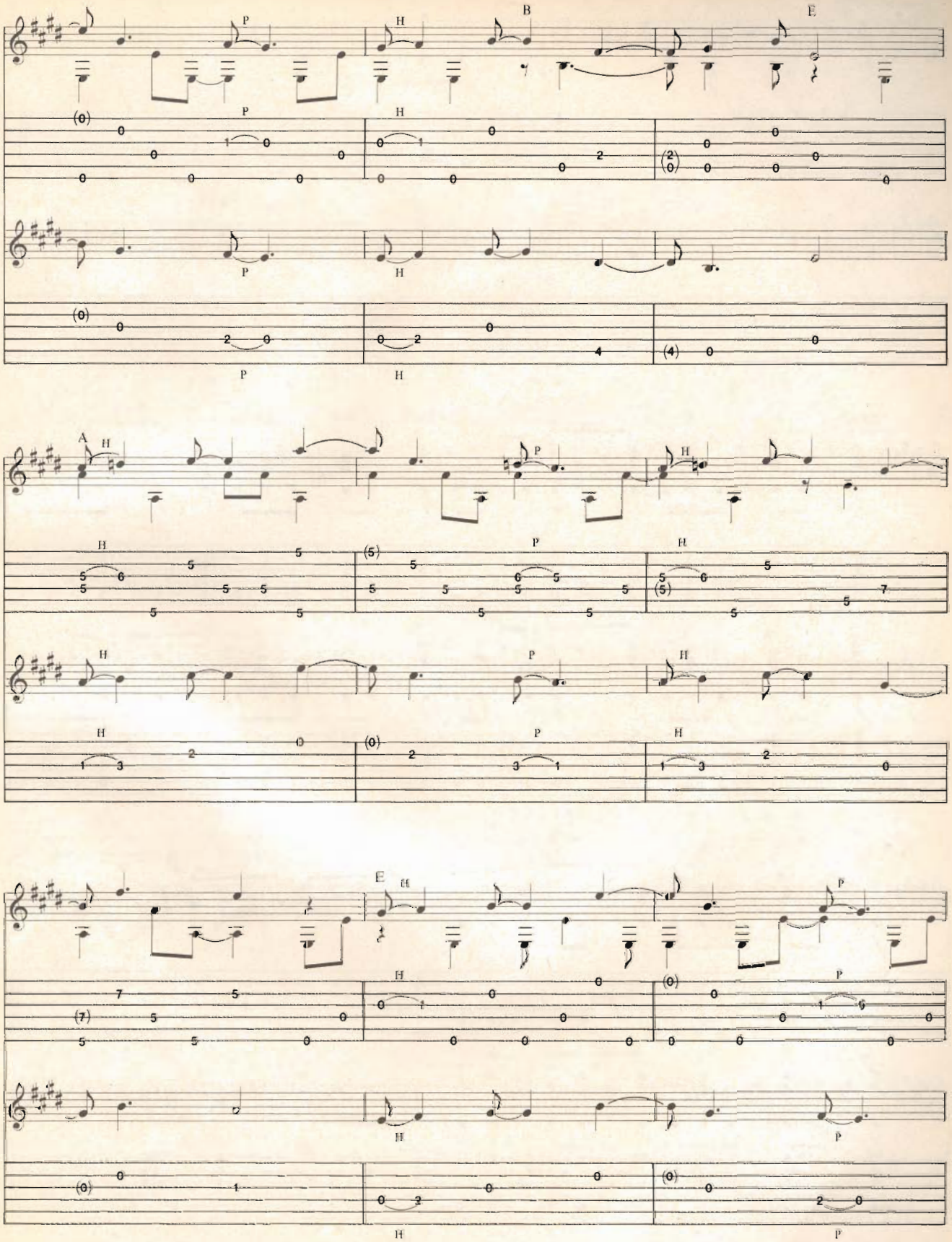
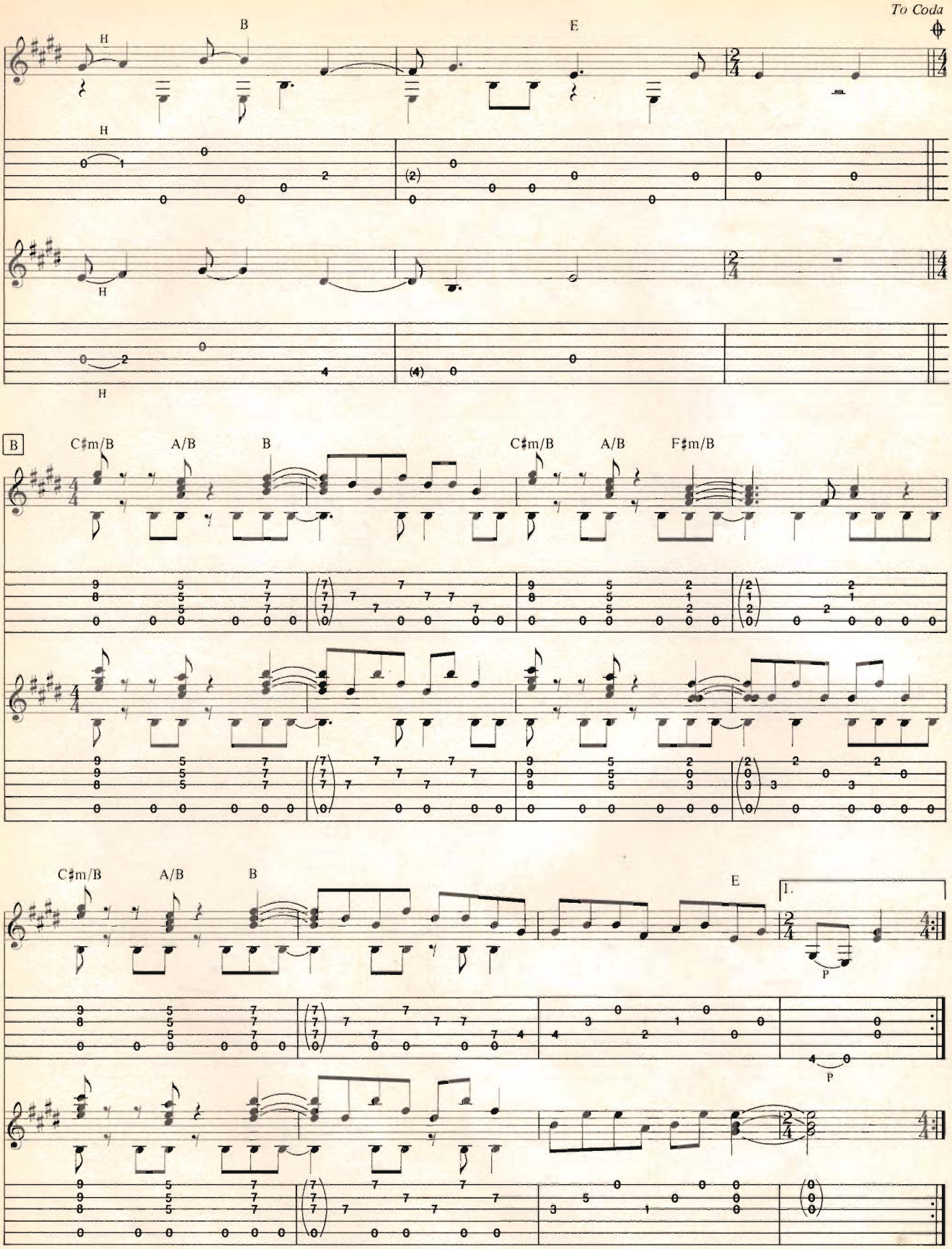
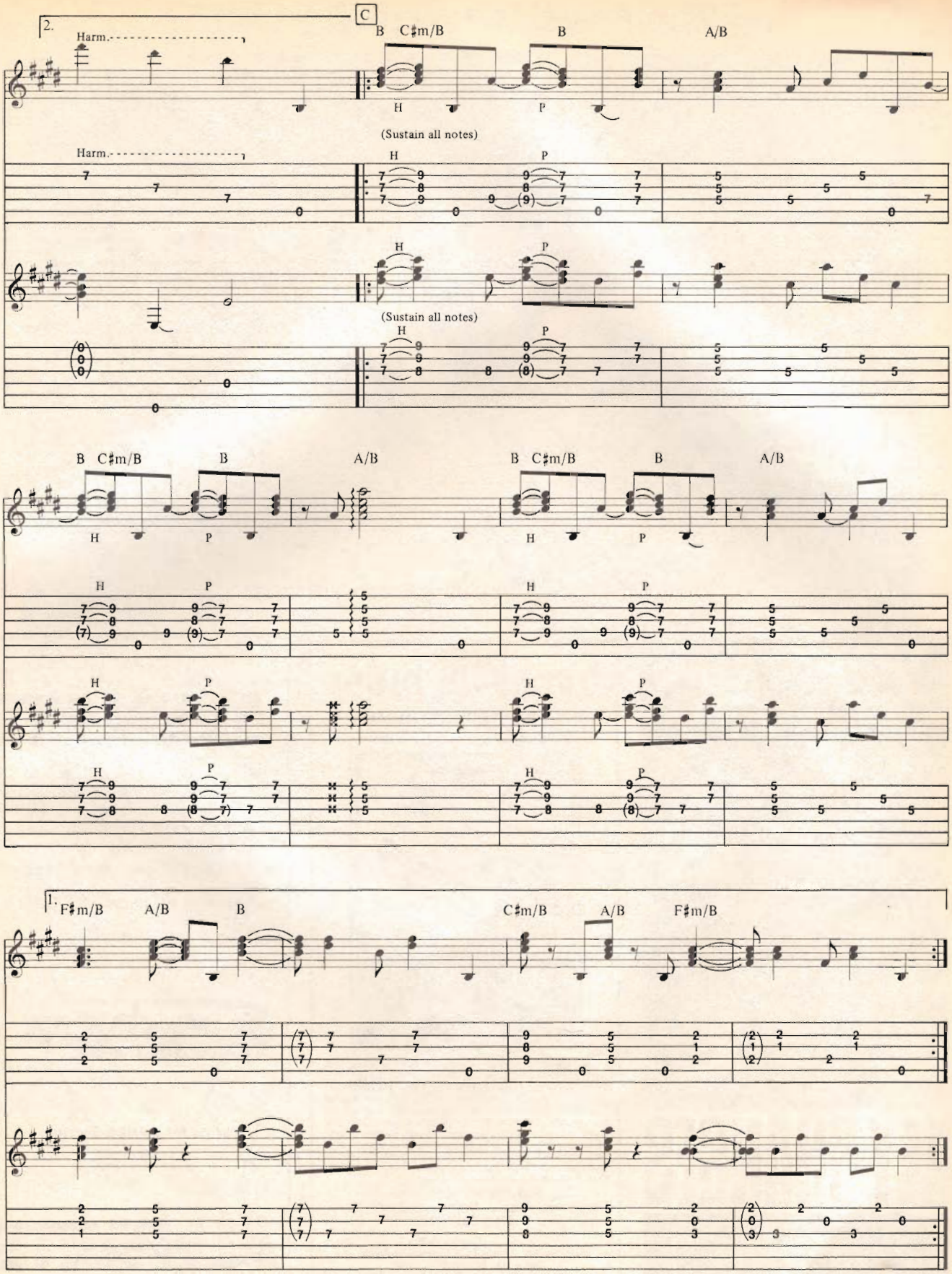
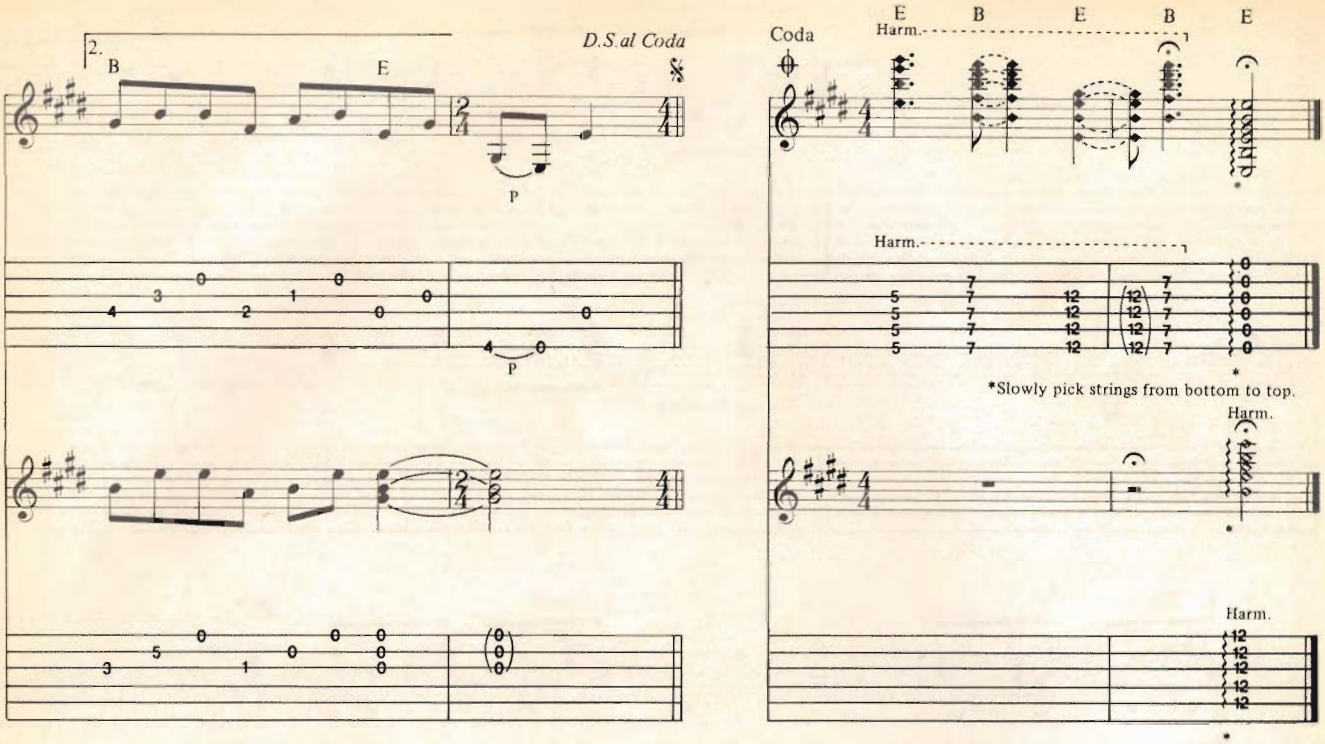

B
E
A
E


To Coda
B
E
H
B
C♯m/B
A/B
B
C♯m/B
A/B
F♯m/B
C♯m/B
A/B
B
E
1.
P


2.
Harm.
C
B C♯m/B B A/B
H P
(Sustain all notes)
1.
F♯m/B A/B B C♯m/B A/B F♯m/B



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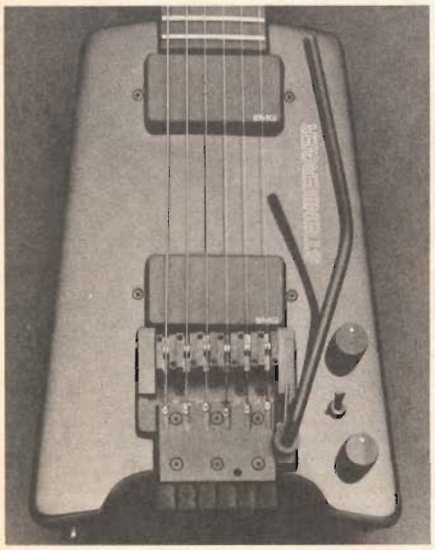

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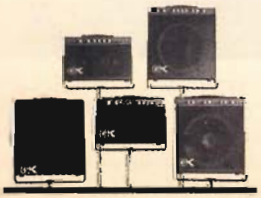

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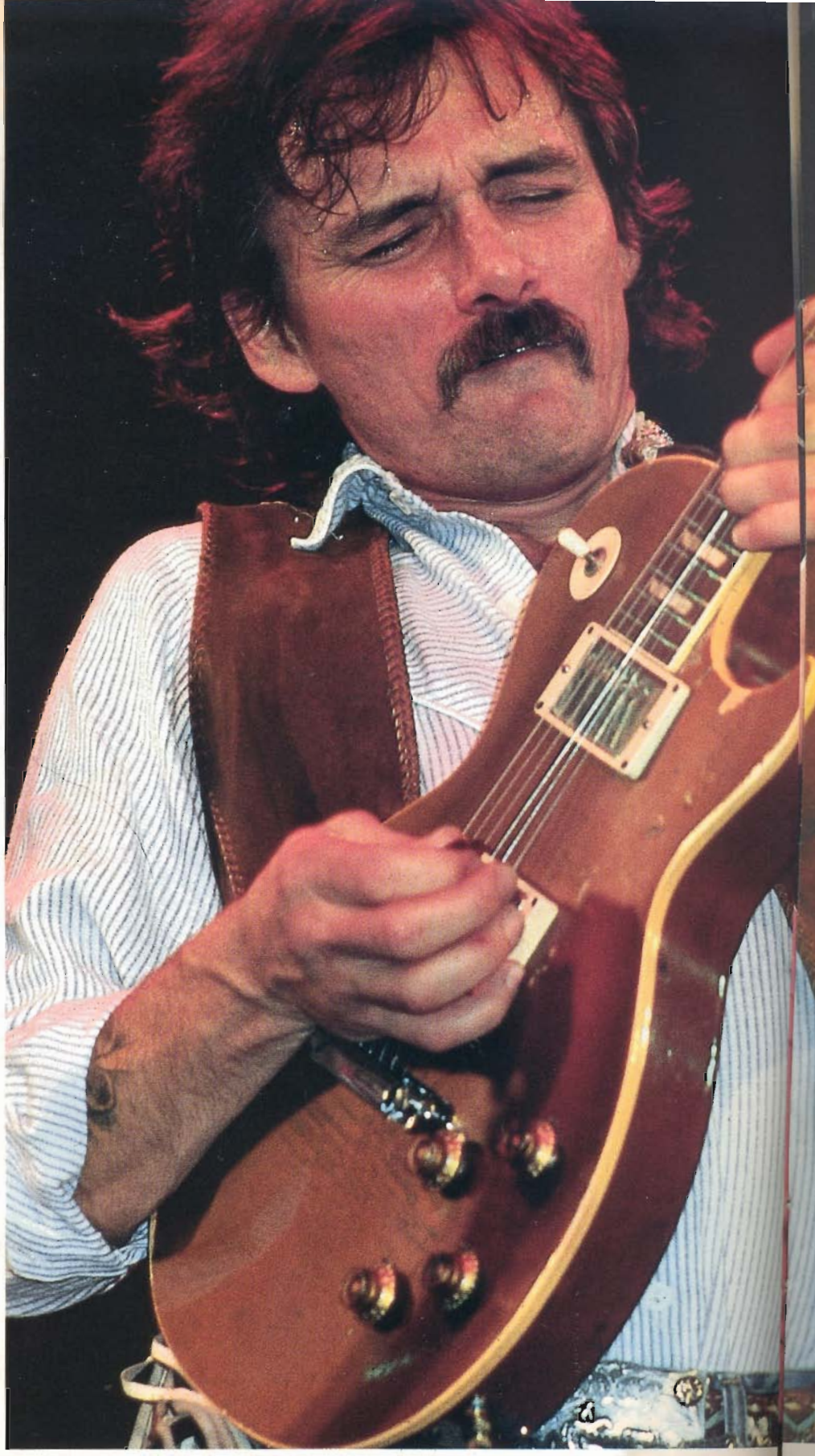
After serving as co-lead guitarist in the archetypal southern guitar band, the Allman Brothers, with Gregg and Duane and Berry Oakley, Dickie Betts has been rambling through the azure pastures of Nashville, one of the more sought after collaborators on Music Row, turning out tunes for good old boys like Mickey Gilley, Hank Williams Jr. and his ***Miami Vice*** pal, Don Johnson. Now, however, with the musical mandala once again moving through a blues cycle, Betts has shifted gears a bit, to partake of this good fortune, touring on the same bill with Roy Buchanan and Lonnie Mack, or his one-time bandmate, Gregg Allman, and playing the blues of ages ago, long jams and all, when the two get together at encore time, giving some of the veteran fans a taste of Betts' finest in *Jessica*, *Rambling Man*, *Blue Sky* (see **GUITAR** Jan, '85) and *In Memory of Elizabeth Reed*. Guitar in tow, briefcase exposed, Betts proved an informative source on his second love, songwriting.

DICKIE BETTS ON SONGWRITING

by Bruce Pollock



I've been writing songs since I was in the third grade, but the first ones that were recorded were by the Allman Brothers. I wrote specifically for that band, in that I could imagine what each person would be playing. I was writing toward the way Berry Oakley played bass, and especially toward the way Gregg sang. Of course Gregg is going to sing differently than I would, and sometimes he'd have trouble making the words fit in. I'm a stickler when it comes to changing words. I've written stuff where people have wanted to change the words around and I would say, 'Well, that isn't what I meant. Now it means something different.' So I would coach Gregg on how I wrote the song. But I never thought it would be fair to make him phrase it exactly as I would want to phrase it. You make a robot out of somebody if you start messing with them too much.

Usually I'd go in with either Berry or Duane, so that the two of us could get the idea across to the rest of the band. I would just give Berry my idea of how the bass went, the feel of it. I'd sort of sing the feeling of the bass. I didn't have to show anybody what notes to play. The players were so creative that they embellished a lot and built on what I presented, even rearranged it to some extent. But I never went in with just an idea to have the band finish it. That wouldn't be writing. Sometimes I thought writing music would have been a great help to me, so I could write out all the parts. But it worked out anyway.

The whole band lived in this big house. I wrote *Rambling Man* there at three or four in the morning. I was up raiding the refrigerator. I didn't present it to the band at first because I thought it was too country for what we were doing. But we needed another song for the album, and everybody loved it. *Jessica* was written because the guys told me we needed an instrumental. I didn't

John Lee

have one. They said, sit down and come up with something. I said, I don't write that way. But I tried it and nothing was working. My wife kept coming into the room to clean. Finally I said, don't clean up anything in here, just let it trash up. So there were beer cans piled up to the ceiling and cigarette butts everywhere and wadded up paper thrown all over the room. I had some ideas, but nothing was coming together. And then my daughter Jessica came crawling into the room. She was a year old at the time, and I just started watching her and trying to express what I saw, playing to that energy. That's why I named it *Jessica*.

NASHVILLE

There are publishing companies in big office buildings, where they have typewriters on the desks. The Nashville songwriting machine that I was involved in was more of a natural kind of thing. You see different people at night in the clubs. Invariably you're talking about songs, or songwriting or singing or playing guitar. So you make appointments. You say, 'what are you doing tomorrow? I'm not doing anything in the morning. Why don't you come over at ten?' So the person will be there at ten, and you spend all morning writing. That's how I wrote *Your Memory Ain't What It Used to Be*. We finished it in three hours, over coffee.

A lot of companies have buildings that are like clubhouses for songwriters to hang out in. You can go by there at any time of day and there'll be four or five people working on something or just telling stories. A lot of good songs come out that way. A lot of ideas get stolen. You have to know who you're dealing with. You have to be careful without being paranoid. I'll tell ya, anybody who starts obviously stealing stuff don't last long around here.

INSPIRATION

The thing I have to watch out for is getting too personal. You'll write something you don't want anybody else to know. I've written some things that I had second thoughts about letting anybody else hear. A couple of songs I went ahead and did demos of. They're about broken love affairs and I get sick every time I hear them. Mostly I'll be telling somebody about a situation and I'll catch myself saying a phrase to describe it and then saying, that ought to be a song. Or I'll hear someone else use a line that means a lot to me. I'll even ask them to repeat it. A lot of stuff comes up like that. You have to be aware, be on your toes listening for things. Songwriters are always ready to grab hold of any kind of phrase. A lot of times if you don't jot things down they'll slip away forever. Then you get together with another songwriter, and you both have these briefcases, and you open them up and it's like Pandora's box. You've got these matchbook covers from Abilene, Texas, where you jotted down some little line. And you both just go through them, and a lot of ideas fit together. Collaboration really comes in handy when you have those phrases but you can't make any of them happen. You sit down with somebody else and bang—you're onto something. Amazingly, I can go through all my papers and I can remember every one of the melodies. I can even remember writing them down. And I've written them down in some strange states of mind.

HITS

I don't think so much about singles; I just think about writing songs, and I know what it takes to make people listen, and the closer you get to that, the more hit singles you get. It's bad for anybody to think hit single, 'cause your stuff gets jingle oriented. Some of the stuff that comes out of Nashville is obviously contrived, so you've got to be careful not to get into that. I'm sort of in a slump right now. I've had a hit single, but I haven't written a whole lot of stuff. I think what causes a slump is just starting to believe that you're not coming up with anything good. When you get a couple of things happening, you start getting the confidence that everything you do—whether it's good or not—you think is good. You're just being positive about it and keeping your energy up. Right now I catch myself tearing up a song before I even get started on it, 'cause I don't think it's any good.

A lot of times playing on a different instrument will help you out of a slump. I did that when I wrote *Pony Boy*. I started trying to write something especially with the dobro guitar and came up with *Pony Boy*, which is acoustic slide all the way through. A lot of guitarists write on piano. You play stuff a real piano player wouldn't think was anything at all, but, being a guitarist, you catch some simple little thing that really sounds great to you and you come up with a unique melody.

I'm a real artsy kind of person. I don't really push myself that much on the business end of things. I'll play songs for someone if they want me to; if they want to record one, fine. But I don't really pursue it as much as I should. On *Your Memory Ain't What It Used to be*, I was holding out to release it myself. Some of the record companies in Nashville said they didn't hear it as a single. Conway Twitty put it on hold, but he didn't say when he was going to release it, or if it would be a single. Mickey Gilley said, 'if you can get it away from Twitty and give it to me, I promise you it'll be my first single out of the box.' So we did, and it was. And it went to number five, and all of those son-of-a-guns who said I didn't have any singles can just. . . ■

CROWNING THE FUTURE KINGS

Commentary by Bruce Pollock

Rearing its head for the fourth year in a row at the same old stand, the Ignoble Prize Awards take on a new and certainly more dignified demeanor. This year mere categories have been strengthened into veritable divisions, bolstered by an unprecedented influx of fresh faces and invigorating sounds. In this way, each division promises a pennant race of heroic proportions, contests undecided until the last votes are tallied, well into deadline night.

As careful constant readers will note, not only are the Ignobles one of the few remaining examples of democracy in action, the American Way and Rock Justice, but also a storyboard for the ultimate reader request issue, with the winners assured a featured spot in our March 1987 edition. With that in mind, the following commentary is provided in order to help reader/voters more wisely grapple with their annual dilemma. To vote, fill out ballot in this issue.

1 METAL GOD IN WAITING

A. OZ FOX/STRYPER
B. KIRK HAMMETT/METALLICA
C. RICHIE SAMBORA/BON JOVI
D. CRAIG GOLDIE/DIO
E. TONY MacALPINE/RUDY SARZO

Joining such estimable axemen as Eddie Van Halen, Yngwie Malmsteen and Wolf Hoffman, this year's recipient of the Metal God trophy might be expected to leap just as assuredly into the ranks of guitar heroism as his worthy predecessors. Except that this year's category has been redesigned to showcase the talents of guitarists who are more truly waiting at the altar than those of past years. Thus, rather than ratifying some foregone conclusion, this horse race is a vote of confidence in the future of metal guitar.

2 COMEBACK OF THE YEAR

A. HEART
B. PETER FRAMPTON
C. BLACK SABBATH
D. RONNIE MONTROSE
E. AEROSMITH

The trouble with most bands that come back are two-fold. For one thing, say they've been gone a dozen years, for at least eleven of those years they've been probably gutting it out in the lower levels of the bar circuit, attempting to come back, only to finally get lucky on their last roll of the dice. Then, in the second part, it usually takes no more than a followup album or two for most of the band's fans to re-abandon them, wishing they'd go away for keeps this time. But where else could the money be so good? It was David Bowie, after all, or was it Elton John, who made a career out of coming back. In the world of rock guitar there's no better comeback than death, as Jimi Hendrix and Randy Rhoads have proven, over and over again. So let's just hope this year's winner doesn't let victory go to his head by self-destructing.

3 ON THE COLLEGE CIRCUIT

A. GREEN ON RED
B. REPLACEMENTS
C. DEL FUEGOS
D. LONG RYDERS
E. HÜSKER DÜ

Although Ratt and Queensryche were honored in successive years by the college crowd, it is still questionable as to whether any self-respecting rock guitarist has ever set foot inside an actual university, unless he was born in England and went to art school. Nevertheless, it's true that guitar bands are sometimes heard on campus radio stations, their music wafting out from under dormitory doors during finals week. Sixties-influenced, roots-based, the music making noise in academia this year is spare and sizzling, a cross between the droning mysticism of R.E.M. and the staunch, speedy anti-intellectuality of the Ramones.

4 UNDERGROUND METAL

A. VENOM
B. SLAYER
C. CJSS
D. ANTHRAX
E. VICIOUS RUMORS

Unsubtly edged off the radio dials of America, relegated to a cleaned-up hour a week on MTV, true metal continues, surviving in decrepit sub-basement hovels, where devotees cluster in hip boots and patent leather underwear, their beer glasses upraised in a toast to inextinguishable desire. Guitars thrash and crash, lead singers keen and wail, lead guitarists howl and screech, as the rituals are reborn in the tortured mating cries of the faithful. The groups here have not yet, for the most part, headlined any of the coliseums of their dreams, but a lucky few may one day, if they play their cards right, open for Judas Priest.

5 DOWN & DIRTY

A. ALBERT COLLINS
B. BILLY GIBBONS
C. ERIC JOHNSON
D. JIMMY VAUGHAN/THE FABULOUS THUNDERBIRDS
E. ROY BUCHANAN

With last year's duelists—Stevie Ray Vaughan and George Thorogood—out of the running, the blues chalice has been passed to hands and fingers equally adept at doling out the down and dirty changes inherited from the blues. Always at the bottom of the best in guitar rock, the blues influence burns eternal in the licks of every generation of guitarists. This year's category is enhanced by some truly venerated cats, along with a few upstarts, a battle of the young and the old, not unlike the classic confrontation between the devil (Steve Vai) and the kid (Ralph Macchio) in *Crossroads*.

6 MAN ON BASS

A. BILLY SHEEHAN
B. TOM 'T-BONE' WOLK
C. GEDDY LEE
D. NIKKI SIXX
E. JEFF BERLIN

As further proof of our increasing recognition of the 'invisible man' of rock 'n' roll, the bass player, this year we have instituted an Ignoble Prize especially for those relatively unsung individuals. Putting together the nominees wasn't as much of a chore as you might think, and though the outcome right now may seem self-evident, we're counting on a few surprises.

7 SONGWRITER

A. TOM PETTY
B. JOHN COUGAR MELLENCAMP
C. PRINCE
D. MARK KNOPFLER
E. BRYAN ADAMS

The guitar is not for only noodling and doodling, or perfecting that perfect solo. Actually, at some time or another, many a fierce fret-burner must reassess his relationship with his axe, coming to see it at last as instrumental in his ultimate retirement program, helping pave the way to that sweetest of annuities, a hit song. So now we have an Ignoble Prize for those who've managed to evade the lure, for the most part, of the synthesizer, and use their guitars in the service of some great songs as well as great music in the past year.

8 OUT OF LEFT FIELD

A. RY COODER
B. PHIL KEAGGY
C. ALLAN HOLDSWORTH
D. PAT METHENY
E. ERIC JOHNSON

As readers may have discerned by now, **GUITAR** is primarily devoted to the wants, needs and nocturnal desires of rock guitarists. Occasionally, however, a stray missive will come our way demanding we open our gates to the civilized hordes who also lay claims to this instrument. Admittedly, over the course of the last year, we've been sampling a few of the choicer exemplars of the breed—acoustic music, classical selections, folk/rock. To further test the waters, we've instituted an Ignoble Prize to be awarded to a player deemed worthy by the readership of further coverage in the magazine.

9 STILL RELEVANT AFTER ALL THESE YEARS

A. JUDAS PRIEST
B. ROLLING STONES
C. JOURNEY
D. BLUE OYSTER CULT
E. STARSHIP

The bands slugging it out for this award certainly need no introduction to the readers of this magazine. The question this Ignoble Prize resolves, however, is not merely one of choosing a favorite warhorse band. Nor do we only want to consign the runners-up to the dustbins of antiquity. The survivor here will be the band whose sound has most consistently kept pace with the changing eras and generations of guitar, that collection of players who mean as much to the listeners of today as they did to their original fans of a decade or more ago.

10 GUITAR ALBUM OF THE YEAR

A. EDGE OF INSANITY
TONY MacALPINE
B. MARCHING OUT
YNGWIE J. MALMSTEEN
C. MASTER OF PUPPETS
METALLICA
D. SOUL TO SOUL
STEVIE RAY VAUGHAN
E. 5150
VAN HALEN

The Prize here speaks for itself—and to guitarists everywhere. Let's be sensible then, and not throw votes away on past history or current hype or merely to boost a favorite band. Ideally, voters will have heard at least some of each Lp in question, or be conversant with the stylists represented.

11 MVP

A. WARREN DiMARTINI
B. JAKE E. LEE
C. EDDIE VAN HALEN
D. YNGWIE J. MALMSTEEN
E. STEVE VAI

Like the annual selections for the All-Star Game, the MVP vote sometimes turns into an abject popularity contest, with the winner rewarded more for past performance and general longstanding legend than any significant recent performance. So analyze the players here carefully, and consider who had the best year, then vote accordingly.

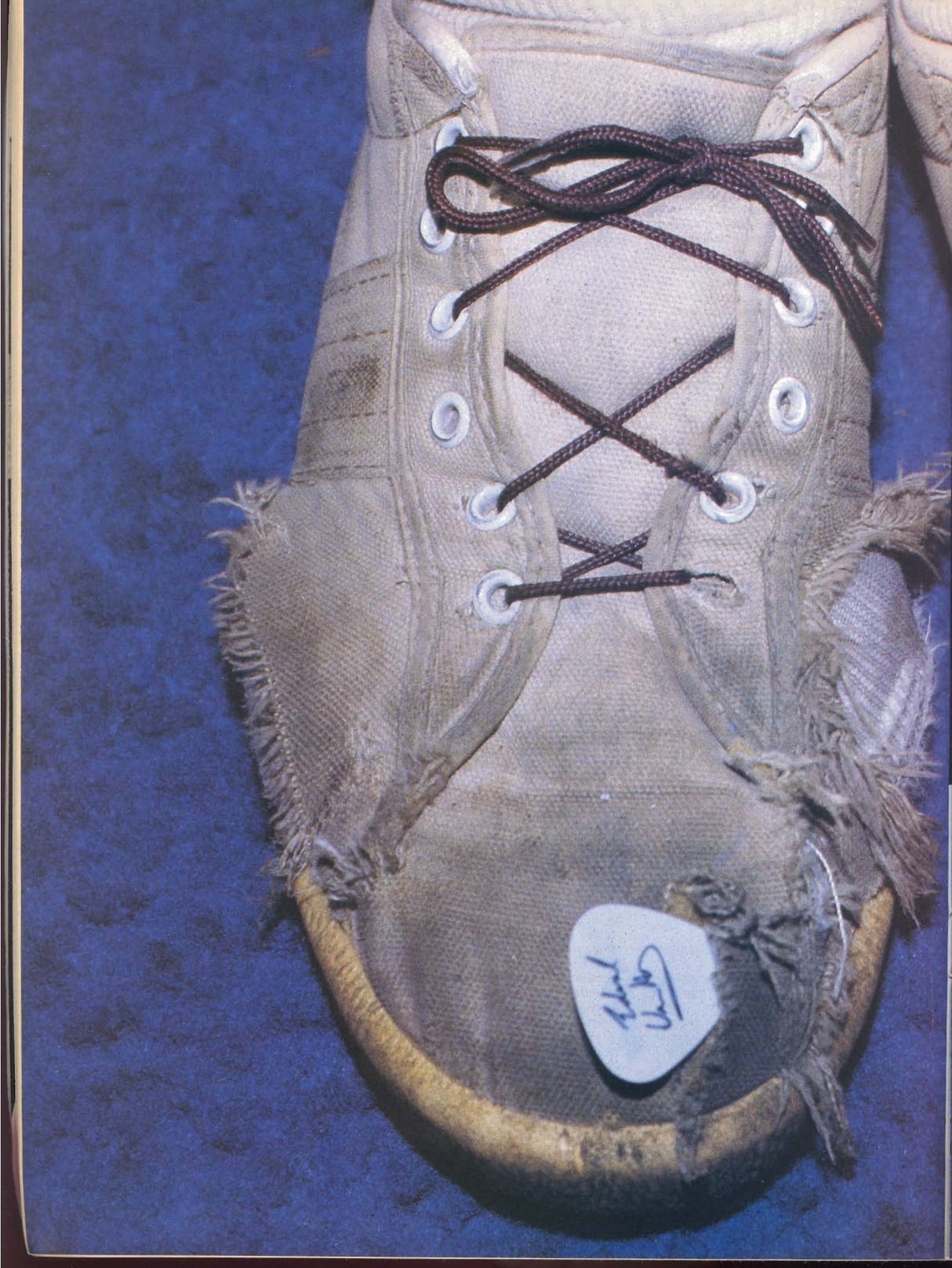
12 WRITE-IN PRIZES

A. HALL OF FAME
B. GUITAR SOLO OF THE YEAR

For the HALL OF FAME AWARD, remember that previous winners—Eddie Van Halen, Jimi Hendrix and Randy Rhoads—are not eligible. Here is one category where lifetime achievement means something, so bear that in mind.

For the GUITAR SOLO OF THE YEAR, we offer our readers the chance to tap their wide and discerning knowledge of the contemporary rock guitar scene to conclusively render a judgement on the best recorded solo work of the year. Remember to list the name of the song, the album it's from, the guitarist and the band.

DEADLINE FOR VOTES: Sept. 10, 1986.



David P. Bertinelli

Ross Marino

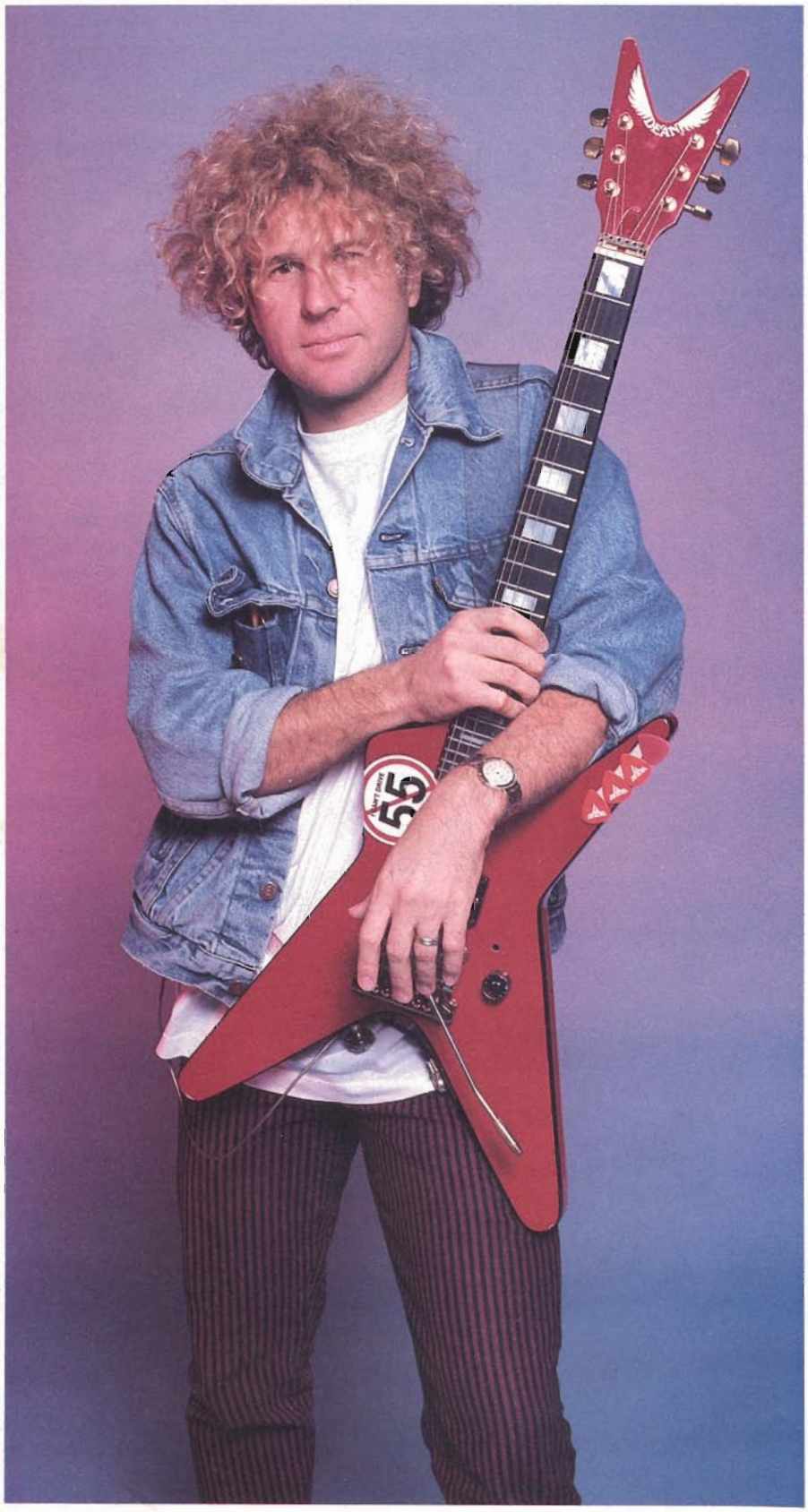
VAN HALEN: LIFE AT THE TOP

by John Stix

"I'm a musician; I'm not a rock star. I don't go out and look for new clothes, I look for new music." In that one statement, Eddie Van Halen sums up what the subtraction of his old partner (David Lee Roth) and the addition of the new (Sammy Hagar) means for both himself, the other bandmembers and the music itself. With the entry of Sammy Hagar comes a new set of pipes, approach to lyrics, a stronger sense of melody, and a second guitarist. "We're a band of all musicians now," says Eddie, elaborating on his opening statement. Indeed, this is a new band, an older, more mature Van Halen. There was a time, when the **Van Halen** album was fresh on the racks, Eddie was fresh out of his teens and keyboards were as far from his mind as a stint co-hosting ***The Merv Griffin Show***. "Who wants to sit at the piano, I want to go crazy," he told me then. Today he has answered that question in the affirmative. While his search for musical twists to rock the arenas goes unabated, a new element has crept in. Eddie has added lyricism and melody to his arsenal of sonic booms. He now turns heads with the beauty of songs like *Love Walks In*, while rocking out on the keyboards with hits like *Why Can't This Be Love*. Far from abandoning his guitar voice, Eddie has increased the vocabulary, daring all comers to follow suit. On **5150**, Eddie puts rock rhythm guitar back into focus with an artistry that matches Berry, Richards and Townshend. On the Roman candle side of his playing, he once again lets loose with an air of spontaneity, freedom and imagination. The guitar revolution he started may be catching up to him as the field of L.A. guitarists he first inspired begins to mature, but when the smoke clears there is little doubt as to whom the finest guitarists of tomorrow will be compared.

GUITAR spoke with Edward, bassist Michael Anthony and vocalist/guitarist Sammy Hagar about their renewed enthusiasm for making music.

SAMMY HAGAR



Ross Morino

How familiar were you with the guys in Van Halen before you joined the band?
As people, I didn't know them at all. We met a few times. I was on a big outdoor show with them in '77, when they were first starting out. Eddie came into my dressing room and said 'How are you doing? I'm a big fan of yours from Montrose.' He was just the nicest guy in the world. In '79 we played the Oklahoma Jam, which was a big outdoor festival. Eddie came over to the dressing room again. He was real friendly and nice but we didn't become friends to the point where we started seeing each other when we were off tour. I've never bumped into anybody else in the band.

Were you a Van Halen fan before you joined up?
I was. I owned every Van Halen album that came out. I was pretty much an Eddie Van Halen fan. The guy is an unbelievable guitar player. He is an innovator who really brought guitar playing back into focus. It slipped away a little after Clapton, Page and Hendrix had their heyday. Eddie kind of brought it back again. Being a guitar player myself and a big fan of guitar playing I think the guy is incredible. So I always bought a Van Halen record for that. I've always liked the way they sounded and presented their material.

Did the invitation to join come out of the blue?
Yes, it was totally out of the blue. But when I heard Roth left, about nine months before I heard from these guys, I told my wife and manager that they were going to hit on me to sing for them. They both looked at me like, you really think so? I just had a gut feeling about it.

How were you approached?
Eddie called me up and said, 'What areyou doing?' I said, 'I'm taking a vacation. I just got off tour.' He said, 'How would you like to jam around with us and maybe join Van Halen?' I said, 'I don't know. I'll come down and check you guys out.' I wasn't totally excited about the idea. I was flattered but I didn't know these guys.

What was the first song you jammed on?
Summer Nights. They stayed up all night the night before and rehearsed it. I walked in about noon that day and they were burnt. They jammed it, and believe it or not, I sang *Summer Nights* for a chorus. They all looked at each other and said, 'Wait a minute, the guy can sing.'

Did you do any cover tunes?
No, we just did *Summer Nights* and *Good Enough*, which wasn't exactly like it is now. The music was different. Eddie had that main riff from the soundtrack of ***The Wild Life***. We jammed that riff a little, I screeched on top of it, and we recorded. We listened back and I took the tape home with me. *Summer Nights* sounded like the first time I ever heard Cream. When **Fresh Cream** came out and I heard *NSU* and *I Feel Free*, they were so different. That's what it felt like to me when I heard the tape and it all came back like a memory. I called my manager that night and said I wanted to do it.

David P. Berfinelli

There's a story that you talked to Ted Nugent about it.
Ted was at my house right after I got back to San Francisco. I asked Ted what he thought. He said, 'A fool can hear that it's happening.'

David P. Berfinelli

How much weight did you put on the personalities of the guys?
We looked at it from a purely musical standpoint. It was an emotional thing. I was taking personalities into consideration the whole time we were hanging out. On a personality level I didn't know, and I know how important that is because that's why bands break up. I thought, I'm not going to trash my solo career, join this band and split next week. That was something that kept entering my brain. My emotions kept saying, it's great. If it lasts six months it will be better, not career-wise, but it will make me stronger and a more creative human being. On an artistic level, I can say that's the only reason I do anything in music nowadays. Emotionally, I couldn't turn my back on it.

You made the decision before you knew if the personalities would allow it to last.
Yes, and for two or three months that was always in question. I couldn't get to know these guys right away. They have been together a long time and I was really an outsider. They didn't treat me like an outsider but I felt like an outsider. There were too many inside jokes. You've got two brothers who have been living together for 30 years. These guys are tight. It took about three months and I was in. Now we're tighter than I can say my old band was, and I pride myself on my old band being such great friends. We've got some different habits and lifestyles, but when it comes to the four of us getting together and jiving around and laughing at the same thing or listening to the same music or playing the same music, we're as tight as you can get. I'll give you an example. Every night before the show we play *Addicted to Love* by Robert Palmer. We have this big old stereo and we crank it. Unanimously, that's what all four of us want to hear before we go on stage. That's rare.

Playing with him live is a new thing for both of you. The different times we've spoken it appeared that you don't have much confidence in yourself as a singer or a player. You've told me you consider yourself a fair guitarist and a fair singer.
I'm not intimidated by Eddie as a guitarist, even though I know he's better than I am. I'm not intimidated by any guitarist, because I can express myself. Whatever I'm feeling inside I can express. I can play in any key, in any rhythm. I'm a good enough player where I can express myself and that's the most important thing in being an artist, to be able to express yourself. Look at Picasso or Rembrandt. Every artist is different. I consider myself an artist who can express himself, therefore I consider myself a valid artist. I can say what Sammy Hagar wants to say on guitar. The difference between me and Eddie is that Eddie can say it in about ten different languages. He's got this whole giant catalogue of licks and tricks. I never cared about playing guitar as much as he has. He's a guitarist. I've always been a singer who played guitar to back up my voice or write songs on.

Eddie has never played with another guitarist before. What kind of give and take was there when you were working songs up?
We play on *55* and *One Way to Rock* because I wrote them as two guitar songs. When Eddie writes songs he writes one guitar part. On the album there is very little with two guitar parts.

Is Eddie doing your old guitar parts or is he making up his own?
I presented those songs to the band the way I wrote them. Then Eddie played what he wanted on top of them.

Are they almost totally new songs because of that?
No. It's funny, he pretty much plays what is right for the song. With *55* he feels it differently. There is no way I would have felt it that way. It has a little bit different flavor. But I do the same thing to the old Van Halen tunes we play. I either blow little lead licks to them or play a rhythm part the way I feel it.

What Van Halen songs do you play guitar on?
You Really Got Me and *Ain't Talkin About Love* are the two old ones I play on. From **5150** I play on *Why Can't This Be Love* and *Love Walks In* while Eddie is playing keyboards. I'm just playing the solos and rhythm parts. Once again I'm not doing exactly what's on the record but my own solos the way I feel them. It's the way it has to be. I'm not a copycat and neither is Eddie.

Is Eddie good at listening and not stepping on toes for your songs?
When we play together Eddie is listening at all times. Many times I'll be playing something and he'll hear something and give me a look to play it again so he can add a harmony. We do a lot of spontaneous things together, meaning that we are listening.

Is it important to you to play guitar on stage? In the past you've said you were 50% vocalist, 50% guitarist.
I feel the same way and I think it's important to my fans that I play guitar. Every night there were a lot of people who came to see Sammy Hagar on his last couple of tours. They expect me to play guitar. I wouldn't let them down and I wouldn't let myself down. I'd also get kind of bored standing there for every song.

How much guitar are you playing on stage with Eddie?
Eight songs.

Are you playing any guitar on the album?
Absolutely not, just singing.

Can you give me a rough sketch of your equipment?
I'm using Dean, Kramer and Jackson guitars and a mongrel amp setup with Randall 4x12 cabinets with Electro-Voice speakers and a whole load of graphics and effects.

Do you have a favorite guitar and vocal performance on 5150?
Eddie's guitar playing in *Good Enough* is one guitar from beginning to end with no overdubs and no punching. That's one take. *Inside* has some great guitar playing on it. From my standpoint, *Dreams* is the most emotional vocal I've ever done in my life. I also like the band's performance on *Best of Both Worlds* and *Get Up*.

You've worked with some great guitarists. What are the differences between playing with Ronnie Montrose, Neal Schon and Eddie Van Halen?
Ronnie Montrose had such a big strong ego that he would never let me touch a guitar around him. He would find excuses to put his guitar down or go do something. He didn't even want another guitarist in the same building with him. I can't say there was anything to playing guitar with Ronnie, because I never did. Neal is a strange guitarist. He is different from anyone else. He has a million licks and ideas and music pours out of him, but he has no control. You have to control Neal to work with him. Otherwise, if you're jamming, you'll end up playing rhythm all night and he'll play lead for three hours. Then you'll go, 'Hey Neal let me take a solo.' He'll say, 'Sorry man, I wasn't thinking.'

He's like a faucet that can't be turned off.
That's a positive in a lot of ways, but it's harder to work with Neal than Eddie. Eddie has a million ideas but he is insecure the way I am. He wouldn't run off some idea unless he was pretty sure it was good. Eddie is kind of conservative about his playing.

I know that you have another solo album in the works.
I have to do one as soon as this tour is over. Then it will be at my leisure.

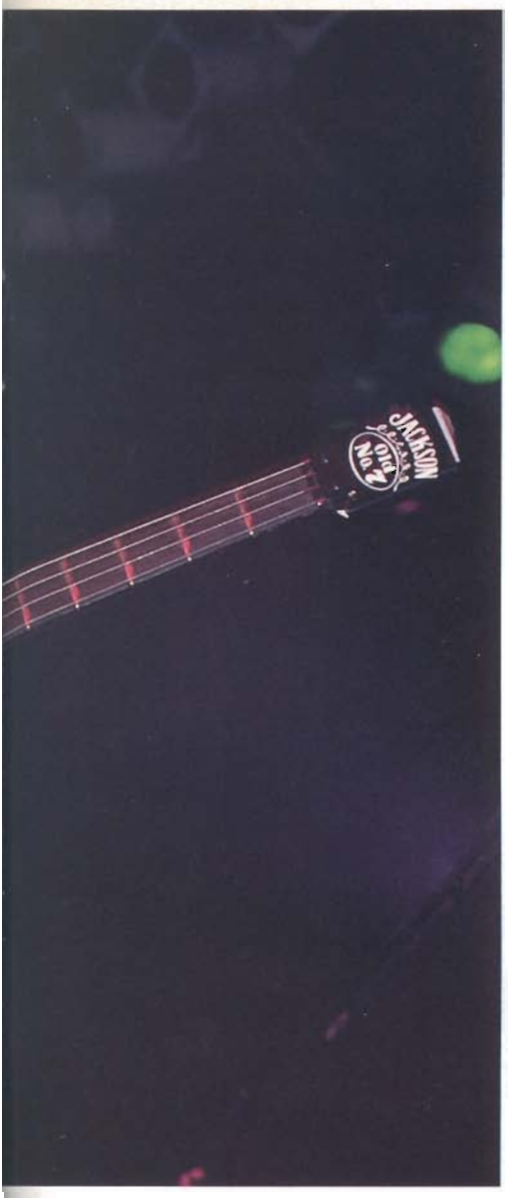
Would you like to play some guitar on a Van Halen album?
I could have played on this album. I can always do it. On this album, the way Eddie approaches guitar playing it's not a two guitar thing. Take a song like *Good Enough*; I'm sorry, you can't put another guitar in there. It would get in the way. I would spend too much time trying to stay out of his way. If there is an occasion on the next album that calls for two guitars, maybe it will be my original idea, then we'll do it. I don't care about that too much, especially because I have a solo career and I can get my guitar chops all over my album. I think it's more important that we keep the Van Halen instrumentation sound. If I start playing guitar it's going to start sounding like Sammy Hagar. I want it to sound like Van Halen with Sammy Hagar singing. Eddie and I have a real good relationship as far as that goes. It's understood; we never talk about it. It's the way I want it and the way he wants it. ■

Ross Morino

MICHAEL ANTHONY

What is the role of the bass in Van Halen?
It's a rock. It's what ties it all together. It's that solid rhythm thing that keeps everything flowing and in tune. A lot of times, because of the way Edward plays, I can't go off and get wild or crazy. There has to be a solid rhythm thing happening. I had a lot of freedom on **5150** to throw in more of my playing, but on stage I've got to have it right there. When Edward is hammering away, everything could just drop out. Many times on stage I have to simplify my playing just to keep it all tied in. A lot of the live stuff needs a tighter rhythm section because Alex has a problem hearing Ed. So I'll jump up on the riser with Alex to make sure we're together because of the visual thing. There are fills that Alex and I do together where we kind of look at each other and we know what we're going to do. That exists on the record in certain spots but it's more planned than on stage. Alex and I have been playing together better on this record and tour than we have in a long time. It's a new band and our whole outlook is new. When Sammy joined it was almost like a renewed friendship. It's like four friends.

Are there any performances on 5150 that reflect this tighter rhythm section?
Everything on the new album I like because it's much more of me playing than Templeman or Roth telling me what I should do, which was the case on past records. They would try to dictate the whole thing. They said to keep it simple so Edward could play whatever he wants. Live, I had to do that because if he is soloing and I'm flying off the handle, things can get out of hand pretty easily. On **5150** I got to put more of me into the playing than on any other record. We had most of the tracks down before we brought in Mick Jones. With us basically doing the record ourselves I had more freedom than in past albums. Maybe it was the addition of Sammy to the band, but with all of us, after we had the constructions down, we just played.



As I understand it, the band learns the tunes in a few hours and then records them. There's not a lot of time to come up with a part for a song you just learned.
Edward will show me the basic structure of what he's doing. Sometimes, if he has a real strong idea for a bass and drum part he'll get together with Alex and me and show us exactly what he wants. Usually he just shows us the framework in the studio and I'll start playing and he'll go, 'Yeah, that sounds great.'

Will you have chord changes in front of you or have you memorized the song?
I'll memorize it. We don't do anything like chord charts. That way it's a bit more spontaneous. Sometimes I might make a mistake and it sounds good and we'll leave it. Basically he'll show me the rough and we'll just jam and I'll play what I feel might fit. We have a little tapebox going when we rehearse. It's nothing high tech at this point but we'll check out what we've got.

Because of your role as the foundation do you use a lot of low notes?
I like to keep everything as low as I can. Whenever I get a chance I will fly off the handle. We record the basic tracks live. On **5150** Sammy was in the studio with us and sang live through the headphones. Even some of those vocals were kept. This is the way the rockers are written and recorded. Sometimes if the take is there and a flub is not noticeable or goes by quickly, we leave it.

Who decides which take to use?
We all get out there and listen. That's the reason we don't do more than a take or two at a time. If we don't get it right away we'll move on or sleep on it.

What instruments are you using these days?
All my basses are custom-made with 24 frets. I like to be able to climb up real high. There are very few things I can pick up at a store that I like. It's either like playing on a barbed wire fence where you can't get the strings down or where the neck meets the body is kind of impossible. I do have a couple of basses that Aria built for me that play really nicely, but I don't endorse anybody.

What are you looking for in a bass?
Comfortable playing. I like narrow necks because I don't have big hands. Most stock basses I find hard to play. There are a couple of things that I do, like a little hammer thing with Edward on the end of the verses on *Summer Nights* and I want that to be comfortable. Aria built me a 3/4 scale bass with 24 frets. Width-wise the neck is between a Fender P and J bass. That's pretty comfortable for me. I use a combination of EMG pickups on a couple of basses and Schecter on some basses. I've been using Schecter pickups for years. I have a couple of fretless basses which are good for use in the studio but for my live technique it doesn't work. You have to be more accurate with it and I don't want to stand in a certain spot just so I can be accurate.

Live you give up some musicianship for showmanship?
You have to, otherwise you forget you're also giving the people something to see. I feel that to make the show good I'll simplify what I'm playing.

How do you feel about bass solos?
The kind of audiences that we play to want a certain thing. When we first started out I tried to play a bass solo that showed a lot of chops. Granted, the guitar hero is something that will always be there. Drum solos are always the same for everybody. As a bass player I can get up there and try to play and the musicians out there can appreciate it. But I've discovered that people want to see a show. We were touring when the New Barbarians were out (Keith Richards, Ron Wood, Stanley Clarke). They had just played a hall and then we played there. I did my solo with a couple of melodic things and I also jumped around. All these kids were telling me the New Barbarians had come by with Stanley Clarke and he played a good solo but I sounded like WWIII and it was great! I started thinking, what is it these kids want to see? I try to incorporate a little bit of playing but a lot of visuals. Sure, I'd like to get out there and play, but you've got to give the people what they want to see as well.

Has your sound changed over the years?
It's changed inasmuch as my style of playing has changed. That has to do with being in the studio, where I've learned different techniques to make my bass sound, instead of just hammering away at it all the time. I've learned to use the placement of my fingers on the string to get certain sounds. You can play closer to the neck or back by the bridge. I've learned how to play evenly. That's important, especially on record. You can put a limiter on your sound and play with it afterwards, but it's the main performance which should be there right off the bat or you're limited in what you can do with it.

David P. Bertinelli

Where is your finger placement these days?
I'm just over the rear pickup on the bass.

Pick or fingers?
I play about 75% fingers. I used to pick more when I needed attack. Sometimes, live, I'll play chords which I want a little brighter sounding and I'll use a pick. I grew up playing with my fingers. I went through an era around **Fair Warning** where I used a pick for the whole album. I thought it would sound better. This is part of the learning thing. On **1984** I played everything with my fingers and the same with **5150**.

It sounds like you've come a long way since Van Halen was recorded.
That was the most frightening time I've ever had in the studio. The bass sound is probably the most terrible thing I've heard in my life. I was only used to playing live. I was and still am a very aggressive player live. I would be slamming and if you listen closely you can hear strings clicking and popping all over the place. On *Jamie's Crying* I used a pick, so it's a little more subtle sounding. I've been changing so much since the first album. I've become much more of a proficient bassist in the studio. In the early days I would stand up and boogie around while recording. Now I sit down and I know exactly what to do to make it sound a certain way. I don't have to go over things and redo bass parts like I had to do in the past.

Has your rig changed very much over the years?
My rig changes every year. I started out with SVT's and SVT cabinets and a V-4B cabinet which had two 15's and a folded horn for low end. Bass is a funny instrument on stage. It never comes through. I tried going hi-tech and even though you can get it sounding great on stage, if you don't have the guy out front making it happen for you, you might as well be using a little Fender Champ. I'm now endorsing Mesa Boogie amps. They have a new amp they built for me which they're marketing, called a Bass 400. I'm using their cabinet with a special 15" E-V speaker they wound for me. They are very efficient and get a really good range. For me the simpler on stage the better. There's less stuff that can go wrong and if I can get a good sound it doesn't make me feel proud to say I have 45 parametrics.

If the bass is so boomy on stage how do you make it work for you?
There's a lot of working I do with our sound guy. Alex uses a lot of Simmons drums, which frees me up. We used to have frequency problems between his kicks and my bass. Now I can work a lot more on just getting my sound right. I try to pick a cabinet that throws only so far out into the audience. That gives our sound man a lot more room to make my stuff cut through.

What's the rest of the nitty gritty on your equipment? Effects? Basses? Strings?
I've got an Electro-Harmonix Micro Bass synthesizer that I use during my solo. I run a couple of Lexicons, MXR and ADA flangers, and a Roland DC-30 Chorus Echo. I've got my Jack Daniels bass that I still use and the Aria basses. I have some Schecters. I've always used Roto Sound Round Wound strings. I change my strings religiously every three shows. I've tried out a couple of the tremolo things, but unless I want to use it for something weird or I'm playing up high, the ones that I've used seem to whack the tuning out more than I like. The Aria basses have some fine tuners on them. By the time I can get the strings all stretched out they're dead and it's time to change them. I have to use three basses during our show this year. For the piano tunes I use an Apostrophe five string bass with a low B. The tuning is lower and I have to play a low D. On the song *5150* we tune down a whole step. Then I have a bass tuned normally.

Are you a practicer with drum machines or books?
I've got a little studio at home with an Oberheim drum machine. I listen to music a lot and sometimes I play to the radio. I don't get any direct inspiration from that but I listen to a lot of different kinds of music. A lot of these so called heavy metal bands that are out, like Motley Crue and Ratt, I won't even put in the same league as a band like us.

Who would you put in that league?
I can't think of anyone. Maybe we're the Led Zeppelin of today. They were a band that was always unique. ■

EDWARD VAN HALEN

I know you're a fan of Bonn Scott. What attracted you to Sammy Hagar?
I've always liked Sammy, since his Montrose days, but we'd never jammed before and I wasn't very familiar with his solo stuff. He's just got the type of voice that I felt would fit with the type of stuff that I write.

Were there any other candidates?
He was the first one I thought of and the only one. I was kind of bummed out when Dave left and I happened to be driving over to Claudio's, the guy who fixes my car. It just so happens that Sammy buys cars from him too. Claudio had just gotten off the phone with Sammy. He actually gave me the idea. I called Sammy from his shop that day.

David P. Berlinelli

Did you know what you wanted to hear when Sammy sang over your music?
I wasn't really thinking. I just loved the combination, the way it sounded on tape. So did Don Landee, Mike and Alex. We got along great, so we figured, why not? There was no real deep thought involved.

Was writing with Sammy much different than it was with Dave?
Sammy is easier to write with and things go much faster. I don't like to compare it with Dave because it's a new band. Obviously, when you have a voice like Sammy's, which is more versatile and has a wider range, I can write just about anything. I'm not as restricted as I was.

In the past you've worked with the idea that you write instrumentals and somebody will put vocals over them. Does that still hold up now?
It was still pretty much the same. I came up with all the music but Sammy's singing is like an instrument.

One of my favorites is *Love Walks In*. Has that style of melody been inside you all along? Could that have come out on the first album, or has it come out as you've matured?
I don't think it would have been allowed. It took me three years to get *Jump* on a record.

Would you have allowed yourself to play like that?
Of course, yes. I was always told, 'You're a guitar hero. Nobody wants to watch you playing keyboards.' I never dove into keyboards as much as I am now. I couldn't tell you if I had that in me or not.

There's a lyricism and calmness that is in your keyboard work as opposed to your guitar playing, which is wilder. Do you think you could write a wild rocker on the keyboard or a ballad on the guitar?
I think it would be easier to write a wild rocker on keyboards than for me to write a ballad on guitar. *And the Cradle Will Rock* is on keyboards as is *Why Can't This Be Love*. That's an Oberheim OB-8, one of my own concoctions.

Do you lock yourself up and experiment with the keyboards the way you used to do with the guitar?
Yes, I do.

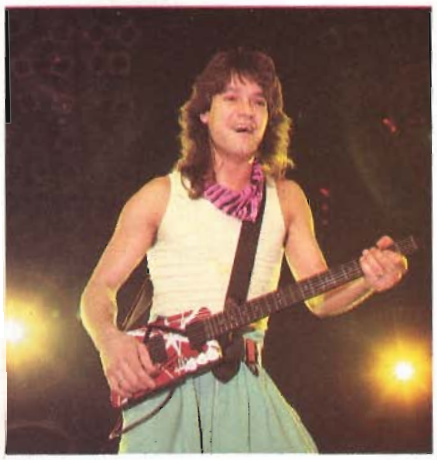
Does it bring out different things in you than the guitar?
Sure it does. Basically you have an orchestra at your fingertips. You can do a lot more things on a keyboard than you can on a guitar. I tend to be more melodic on a keyboard than I am on a guitar.

Is one a more expressive instrument than the other?
No, that's not true. I tend to think more melodically on a keyboard and I approach the guitar a little more aggressively.

On guitar Clapton has been your man. Is there somebody on the keyboard side that affects you as deeply?
Not anybody who is alive. I'm not saying that I don't like anybody who is alive, but the influence is more from Chopin or Debussy. I grew up on classical stuff.

***Good Enough* seemed to have the most freedom to it.**
It is the loosest. The solo is an overdub, but all the noises were done on the basic track.

***Get Up* reminded me of a Cream jam.**
I used the new Steinberger guitar. You can actually get a slide type of effect out of it. It's not a slide guitar, it's the wiggle stick, the vibrato bar.


Ross Marino

Why the Steinberger as opposed to the Floyd Rose?
The Steinberger tremolo unit is the most unique tremolo unit. I prefer a Floyd Rose for my normal playing, but if you take a Floyd Rose or a Kahler or any other kind of vibrato bar and hit a full bar chord and bring the bar down, each note does not go down as a chord. The Steinberger TransTrem℠ has all the strings going down evenly with each other. It sounds like I'm playing a slide. The trip with this tremolo bar is you can pull it up and lock it. Say you're playing in G. You pull the bar up, lock it, and you're not in G anymore but you're playing in the same position. You unlock it, bring it back down, and hit the same chord but it's a different chord. On top of the uniqueness of the vibrato system with each string being in tune no matter whether you bring it up or down, you can also bring it up or down and lock it. It's almost like a capo, except it's built into the tremolo.

Any other oddities that you tried out on 5150?
Emulator and a bit of Fairlight. The very beginning sampled horn riff on *Inside* is a Fairlight. The main riff is an Emulator. I used the 5150 red guitar on everything except *Summer Nights*, *Get Up*, where I used the Steinberger, and *5150*, where I used a '58 Flying V.

Why did you use the Flying V?
It happened to be the only guitar with old strings on it. I like dead strings for recording.

Are the Kramers just for the stage?
No, the regular 5150 is the Kramer. I've been playing it for the last four years. The actual original guitar I built myself, I retired. It started falling apart.

Is that what you gave to the Hard Rock Cafe?
No, that was my backup Kramer. The original guitar started falling apart and before it got totally wasted I just put it away. The Kramer that I'm playing I built myself at the factory, with Seymour Duncan pickups.

How many different guitars will you run through on stage and are there any differences in them?
Yes, there are differences. I use my main 5150 guitar. I use another one for *Good Enough*, because I use an A bass string instead of a low E on that song. It has a sound. What you're hearing on the record is more my guitar bass than it is bass guitar. On the song *5150* I tune the guitar down a whole step. In the studio that's the way we did it because it sounds a little more sinister. For certain tunes, tuning different ways adds a flavor, a feeling.

Do you have any interest in guitar synthesizers?
I honestly don't, because I play keyboards. I don't know the state of the art for guitar synthesizers. When I did try them they didn't track right. If you played too fast or you sweat too much the thing didn't work right. I don't know if they've developed it to the point where it can be played as a normal guitar, at the speed of light, so to speak. If there is one available like that I would give it a try. Another thing is, a majority of the ones out that I know of make you play their guitar or you've got to have this pickup underneath the bridge and then you've got a cable problem. I just prefer playing keyboards.

Have you figured out a way to go cordless yet?
Yeah, I got a great cordless. Sony built it for me. Zeke, my guitar technician, is a great guy. My stuff has never worked so good in my life. He got a hold of Sony and they built one especially for me. It's not for sale. It's a prototype, one-of-a-kind. I swear it's silent; there's no drop outs. It's the best cordless unit available, except it's not available.

How loud is your stage volume?
If you come to the soundcheck and stand in front of my cabinets you'll hear the same sound as I get in the studio. I use four Marshall cabinets with one Marshall head powered by four H&H 800-watt power amps. It's a bizarre setup. It would take forever to explain how it works. It's completely different than anything I've ever used. Put it this way, it will make your hair move. I like to feel what I'm doing. It's a rock show and I like to feel it. I don't just want to hear it.

What do you look for at the soundcheck?
The sound out of my speaker cabinets on stage is exactly what I want. The reason for a soundcheck is for D.B., our sound man. What comes out of my speaker cabinets is what we want to reproduce in different halls. It changes with padded seats, a cement floor, or a high or low ceiling.

What do you hear in your monitor mix?
When I'm playing keyboards I hear just my keyboards, drums and Sammy's voice. Down on stage I hear a lot of my guitar and drums and Sammy's voice. Not to get down on Mike, but I do not like to hear bass on stage. The halls that we play are so boomy-sounding that the bass just smothers everything. I don't want no bass on my side of the stage! It just interferes. If you can't hear yourself, your tendency is to turn up. What I like to say is, if I can't hear myself, can everyone else please turn down? In a live situation the louder it gets the more it becomes a wrestling match. Everyone keeps turning up because they can't hear each other.

Do you have a vision of exactly what you want your guitar to sound like in the studio?
It's basically very simple. I use a Shure 57 or 58 mike, miking one speaker out of a Marshall cabinet with my old Marshall amp head. Don Landee mikes it a certain way, with one microphone. Basically the sound out of the cabinet is what you get. It's not that difficult.

When you record do you want the sound to hit you as if you were playing live?
Oh yeah, of course. When I do guitar overdubs I sit behind the console. When I do basic tracks I'm obviously in the room next to Alex and Mike.

When you do basics are you looking to get Alex and Mike down first and the guitars later?
All the guitar tunes we play live. The keyboard tunes—*Love Walks In* and *Dreams*—since I played an old Steinway MIDI to an OB-8, I had to do it alone first. It was just piano MIDI to the OB-8. I put that down and then Alex overdubbed drums to it. Then Mike played and I added guitar. Everything else was live.

Do you prepare yourself in any way to play solos?
I don't consciously prepare myself in any way. Whatever mood I'm in is what comes out. I remember you telling me that my solos sound a bit angry, but maybe I was a bit pissed off about something at the time. To me, any kind of emotion, whether it's goofy or sad or angry is all I go for. Any kind of feeling.

Sammy told me you were a fairly conservative guitar player, in that you won't let anything out unless you're reasonably sure it's happening. You don't share experiments in progress.
That's not necessarily true. I basically try anything and everything right then and there, but I think what he might mean is songwriting-wise, I don't write in front of the guys. I write alone and the next day I present it to them. Maybe that's what he means.

Do you write differently on a synth than you would on a piano?
It's not that I write differently on it. The touch on each instrument is different. It's like writing on an electric guitar as opposed to an acoustic. An acoustic piano to a synthesizer is like an acoustic guitar to an electric guitar.

When you experiment on an electric guitar do you do it at recording levels or softly?
Since I've had the studio I play full volume whenever I'm playing.

Since Sammy has joined have you abandoned tuning down a half step?
Yes, it's nice. It's not rubber band city anymore. It's right, the way it's supposed to be. Sometimes when you tune down and hit a string too hard it doesn't work.

In the future will you play any and all of the old Van Halen songs or do you feel that some part of your past is gone forever?
We'll play anything or everything from the old material.

David P. Bertinelli

Did some of the decision to play old material on this tour have to do with Sammy's range?
Sure, Dave doesn't have Sammy's range. Dave is basically a baritone. Certain songs in certain keys with Sammy singing them would be like trying to play lead guitar on a bass.

This is the first time on stage that you have a second guitarist up there.
That's even greater fun. We do *One Way to Rock* and I'm basically playing single notes while Sammy plays rhythm. It's like I'm overdubbing; I'm not doing it all. It's actually kind of casual and cool.

In some ways it must feel freer because you don't have to do the whole show on guitar.
Exactly, which is fun. But I prefer to do it all. It's just a new experience and I really enjoy it.

Would you like to do a song with Sammy that has two guitars?
I have no objections to anything. It was his decision that he didn't want to play guitar on **5150**. I wouldn't have minded. The thing is, since I write all the music, it's very difficult for someone else to play what I write. I don't mean it the way it sounds. What I mean is, when a person writes something, they have the touch and the feel of what they want more so than trying to show someone else how to do it. If I wanted Sammy to play guitar on *Summer Nights*, for instance, who knows, maybe it would have sounded better.

How do you present material to Alex and Michael?
Either live in front of their faces or Don and I are in the studio overnight and the next day I play them a tape.

Hendrix used to show Noel Redding some of the parts he wanted played. Do you give Mike a lot of direction?
I tell Mike kind of what I want. Sometimes, I do tell him note for note what I want. Other times I say, 'Groove like this and do what you want.' I'm no prima donna in the studio. Whoever has an idea we all throw it in the pot and make it work.

Does everybody have enough time to make it work. The Who never rehearsed before they recorded. Townshend would teach them the songs and they would record immediately. Who's Next sounded different because there was actually some rehearsal done for it.
Who's Next is one of their best records, but that goes both ways. What you're saying is that **Who's Next** was so over-rehearsed that it came out good. There is the opposite to that, too. If you want that raw vibe, you sometimes lose it if you over-rehearse. We rehearse to the point where we all know where the breaks are, when to stop and start and how many times to do each part. That's it. It usually takes a couple of hours. Sometimes we still don't get it right.

Did you record the piano/guitar technique somewhere on 5150?
No, I stopped doing that. But I patented the tray table thing on the back of the guitar. I was thinking of putting it on the market. I'm sure a lot of country guys who play slide would love it.

Will we ever hear it?
Definitely. I was going to do it as a little guitar piece on this last record but we were so behind schedule that we had a tour booked when we weren't even done mixing.

Is your guitar solo on stage merely expected or something you look forward to?
I love it.

Ross Marino

Do you work from a rough sketch?
I do *Eruption*, *Spanish Fly*, *Cathedral* and the intro to *Mean Streets* every night. What I do in between them changes nightly. For example, one day Alex and his wife, Kelly, were arguing about what key Beethoven's *Für Elise* is in. Alex refused to believe it was in A minor. He said it was Bb. I happened to walk into the room on the bus and said, 'Bb? It's in A minor.' Alex sent our tour manager out to buy the sheet music to prove it was in Bb. Just for a joke, that same evening I played it in my guitar solo (in A minor). I also do a little blues thing. Actually, it was a song I wrote for the **5150** album, except we had too many tunes. We had three we couldn't fit on the record. It's a slow blues, but it's not sad. It's happy sounding. I do that and a little thing by Debussy. It always changes, except for the four pieces I mentioned.

When can you tell if a show is going well?
I go by how Sammy, Alex, Mike and I are feeling and how we're working together. When we are loose/tight, having fun and enjoying ourselves, that's it. It's like a football team, but a football team without a quarterback—or maybe four quarterbacks.

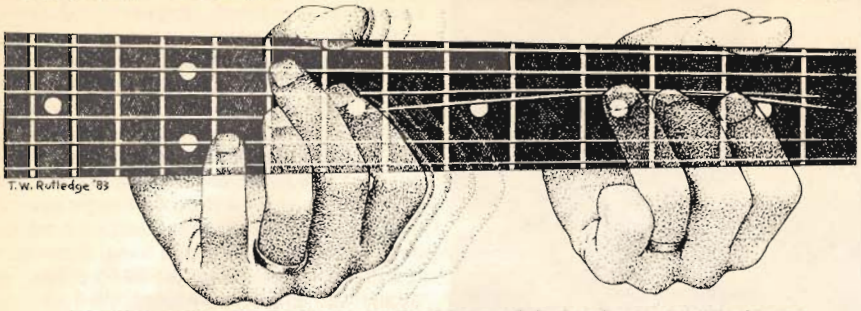
If something is off, how do you make adjustments on stage?
It depends whether the problem is mental or technical. If the problem is mental, then you have to adjust to the situation. Say I ate some bad oysters and got the runs. I have to deal with that on stage. You can't exactly be jumping up and down when you've got the runs. That's the mental part you have to deal with. There's no way to compensate except to do your best. Technically, I have 20 Marshall amps and I only use one. If something goes wrong it can be fixed in half a song. The only problem is with the keyboards. I use a Kurzweil which is MIDI to four OB-8s. I use one for *Why Can't This Be Love*, one for *Love Walks In*, one for *Dreams* and one for backup. If something goes wrong there, then it's major trouble. Say there is a thunderstorm and the house power goes out for a split second. The keyboards need to be completely reprogrammed. Al, Mike and Sammy would keep jamming until I could join them. What else can you do?

I'd like to end this interview with what may seem a subject from left field, but you've said that your father is one of your most important musical inspirations.
Definitely. I almost play for him, to make him happy, to see tears coming out of his eyes.

You have a very special and strong bond with your parents.
My mom and dad and Alex and I came into a different country and had to start all over from scratch. That makes for a tight bond.

Do you play tapes for your father?
Oh yeah. He makes suggestions and says, 'I like this, I don't like that.' I still say, 'I like it whether you like it or not.' But to make him happy means the world to me. ■

NOTE-FOR-NOTE GUITAR SOLOS



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- ☐ NOTE FOR NOTE TAPE 5 – Runnin' With The Devil – You Really Got Me – Ain't Talkin' 'Bout Love – Feel Your Love Tonight – Revelation (Mother Earth) – Blackout – Back In Black – Maniac – Don't Tell Me You Love Me
- ☐ NOTE FOR NOTE TAPE 6 – Jump – Top Jimmy – Hot For Teacher – Photograph – Armed And Ready – Iron Man – No One Like You – Number Of The Beast – The Trooper
- ☐ NOTE FOR NOTE TAPE 7 – Crossroads – Freebird – Stairway To Heaven – Heartbreaker – The Rover – All Along The Watchtower – Foxy Lady – Johnny B. Goode – Black Magic Woman
- ☐ NOTE FOR NOTE TAPE 12 – On Fire – Ice Cream Man – Bottoms Up – Beautiful Girls – Push Comes To Shove – Hear About It Later – Rainbow In The Dark – Cum On Feel The Noize – Bark At The Moon – Round And Round
- ☐ NOTE FOR NOTE TAPE 13 – Texas Flood – Love Struck Baby – Pride And Joy – Couldn't Stand The Weather – Scuttle Buttin' – Tin Pan Alley – Stray Cat Strut – Rock This Town
- ☐ NOTE FOR NOTE TAPE 14 – Honky Tonk Women – Gimmie Shelter – Midnight Rambler – Bitch – Can't Ya Hear Me Knockin' — While My Guitar Gently Weeps – Taxman – Get Back – And Your Bird Can Sing – Let It Be
- ☐ NOTE FOR NOTE TAPE 15 – Last In Line – Holy Diver – Battle Axe – Back For More – Wanted Man – Freewheel Burning – Into The Fire – Rock 'N' Roll Rebel
- ☐ NOTE FOR NOTE TAPE 17 – Red House I – Star Spangled Banner – Hey Joe – I'm Goin' Home – Comfortably Numb – Dazed And Confused I – Black Dog – Moby Dick – Sunshine Of Your Love – Reeling In The Years
- ☐ NOTE FOR NOTE TAPE 18 – Lay It Down – Turn Up The Radio – Tooth And Nail – D.O.A. – Sister Christian – Black Star – Far Beyond The Sun
- ☐ NOTE FOR NOTE TAPE 19 – Highway Star – Lazy – Knocking At Your Back Door – Smoke On The Water – Rock Bottom – Lights Out – Communication Breakdown – Train Kept A Rollin'
- ☐ NOTE FOR NOTE TAPE 20 – La Grange – Blue Sky – Sweet Home Alabama – Flirting With Disaster – Aqualung – Cocaine – Hideaway – White Room – Layla – Badge
- ☐ NOTE FOR NOTE TAPE 21 – 5150 – Good Enough – Why Can't This Be Love – Get Up – Dreams – Summer Nights – Love Walks In – I Am A Viking – I'll See The Light Tonight
- ☐ NOTE FOR NOTE TAPE A – ERUPTION – SPANISH FLY – AIN'T TALKIN' 'BOUT LOVE – BEAT IT – JUMP – PANAMA – MEANSTREET – RUNNIN' WITH THE DEVIL – CATHEDRAL
- ☐ NOTE FOR NOTE TAPE B – FLYING HIGH AGAIN – OVER THE MOUNTAIN – DIARY OF A MADMAN – I DON'T KNOW – CRAZY TRAIN – BELIEVER – MR. CROWLEY – REVELATION (MOTHER EARTH) – DEE
- ☐ NOTE FOR NOTE TAPE C – PURPLE HAZE – ALL ALONG THE WATCHTOWER – FOXY LADY – VOODOO CHILD (SLIGHT RETURN) – THE WIND CRIES MARY – LITTLE WING – STAR SPANGLED BANNER – RED HOUSE I
- ☐ NOTE FOR NOTE TAPE D – DAZED AND CONFUSED I – SINCE I BEEN LOVIN' YOU – ACHILLES LAST STAND – MOBY DICK – STAIRWAY TO HEAVEN – HEARTBREAKER – GOOD TIMES, BAD TIMES – BLACK DOG – THE ROVER – WHOLE LOTTA LOVE – ROCK AND ROLL
- ☐ NOTE FOR NOTE TAPE E – ROCK BOTTOM – TOO HOT TO HANDLE – LIGHTS OUT – ARMED AND READY – MOTHER MARY – COAST TO COAST – ONLY YOU CAN ROCK ME – INTO THE ARENA
- ☐ NOTE FOR NOTE TAPE F – ISLAND IN THE SUN – TOO YOUNG TO DIE, TOO DRUNK TO LIVE – GENERAL HOSPITAL – JET TO JET – KREE NAKOORIE – HIROSHIMA MON AMOUR – EVIL EYE
- ☐ NOTE FOR NOTE TAPE G – CROSSROADS – SUNSHINE OF YOUR LOVE – HIDEAWAY – COCAINE – WHITE ROOM – LAYLA – BADGE – WHILE MY GUITAR GENTLY WEEPS

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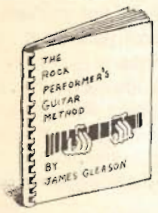

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Tablature Explanation Page 68

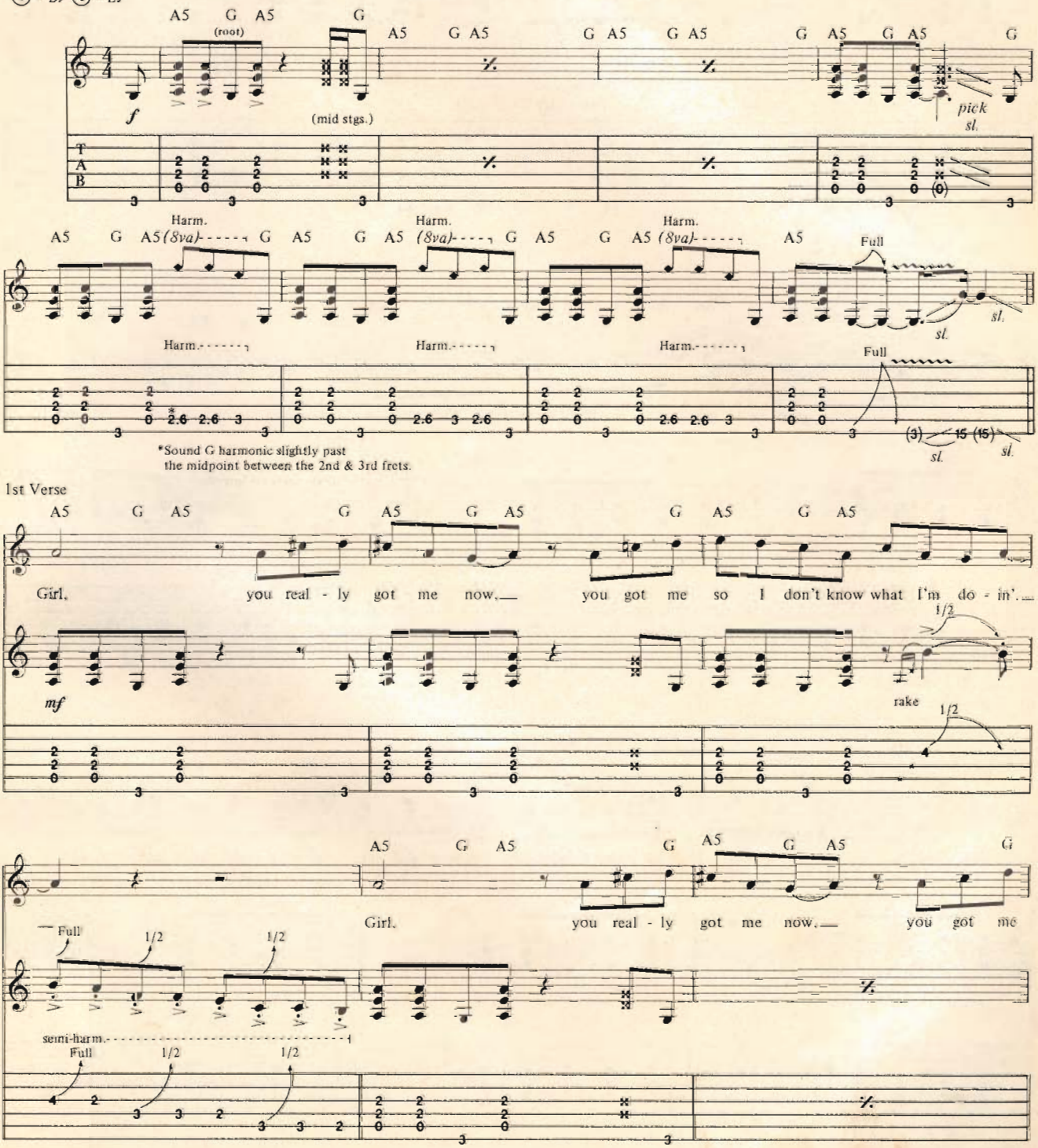
YOU REALLY GOT ME

As recorded by Van Halen
(From the album VAN HALEN/Warner Brothers)

Words and music by
Ray Davies

Moderate Rock ♩ = 140

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭



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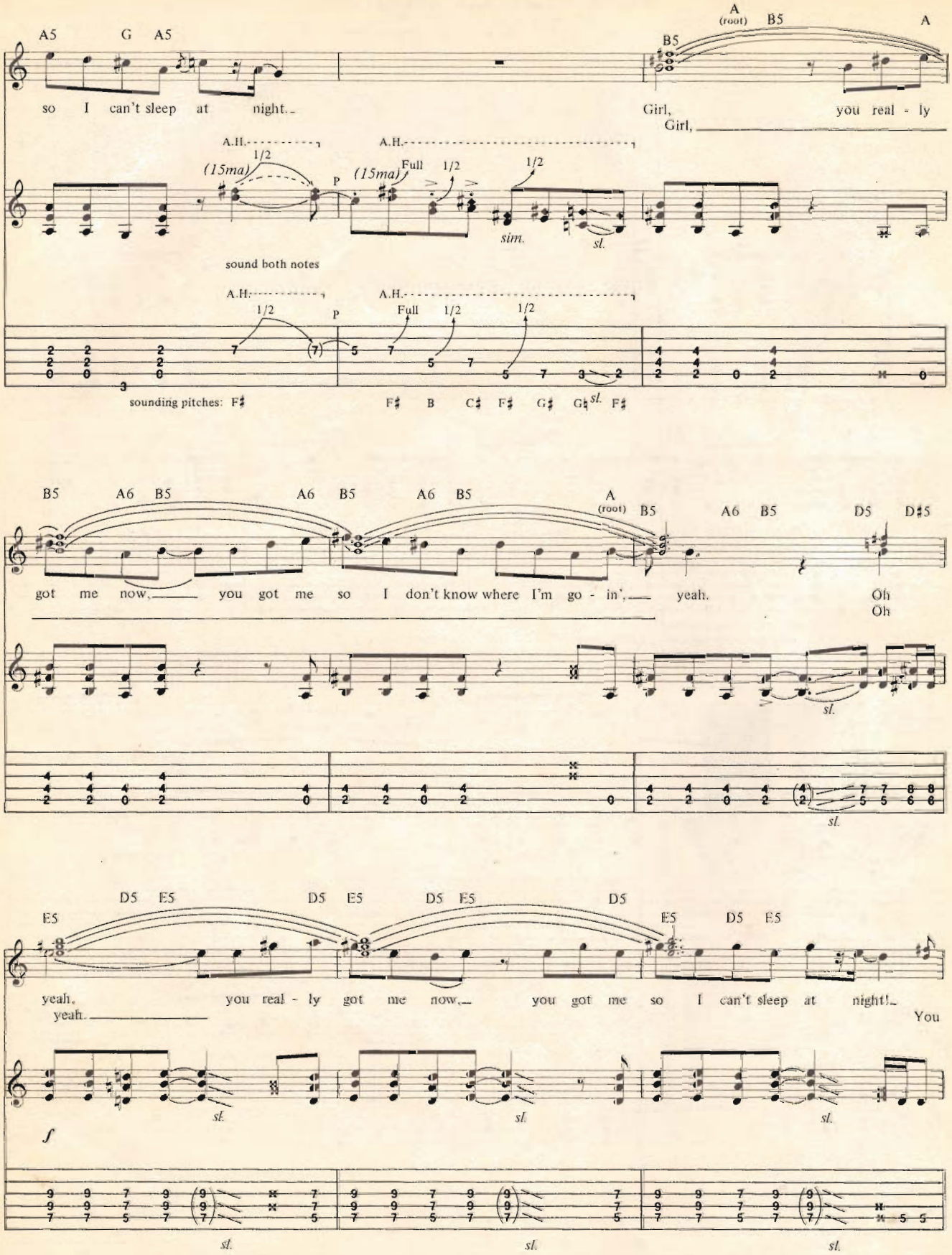
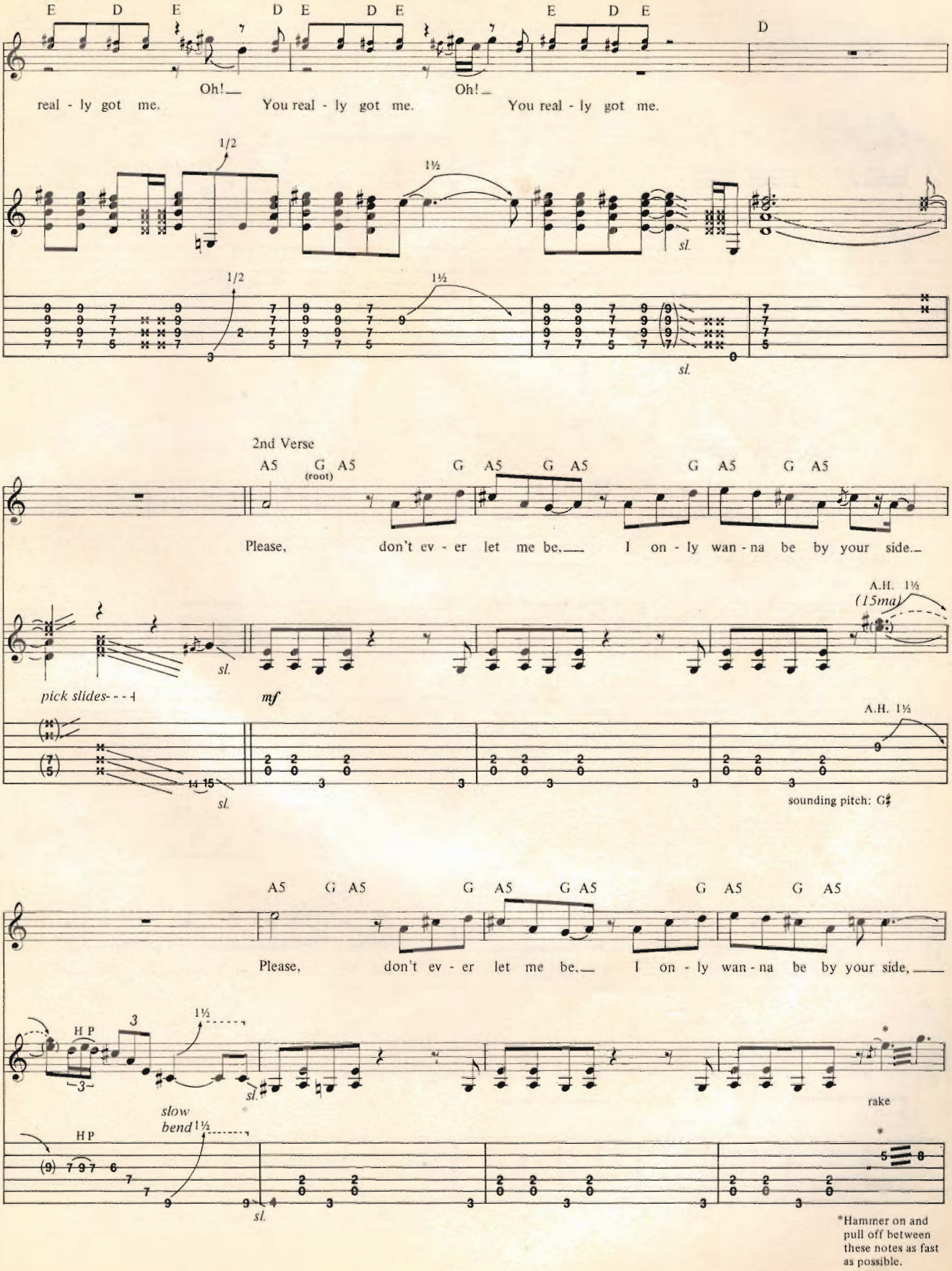
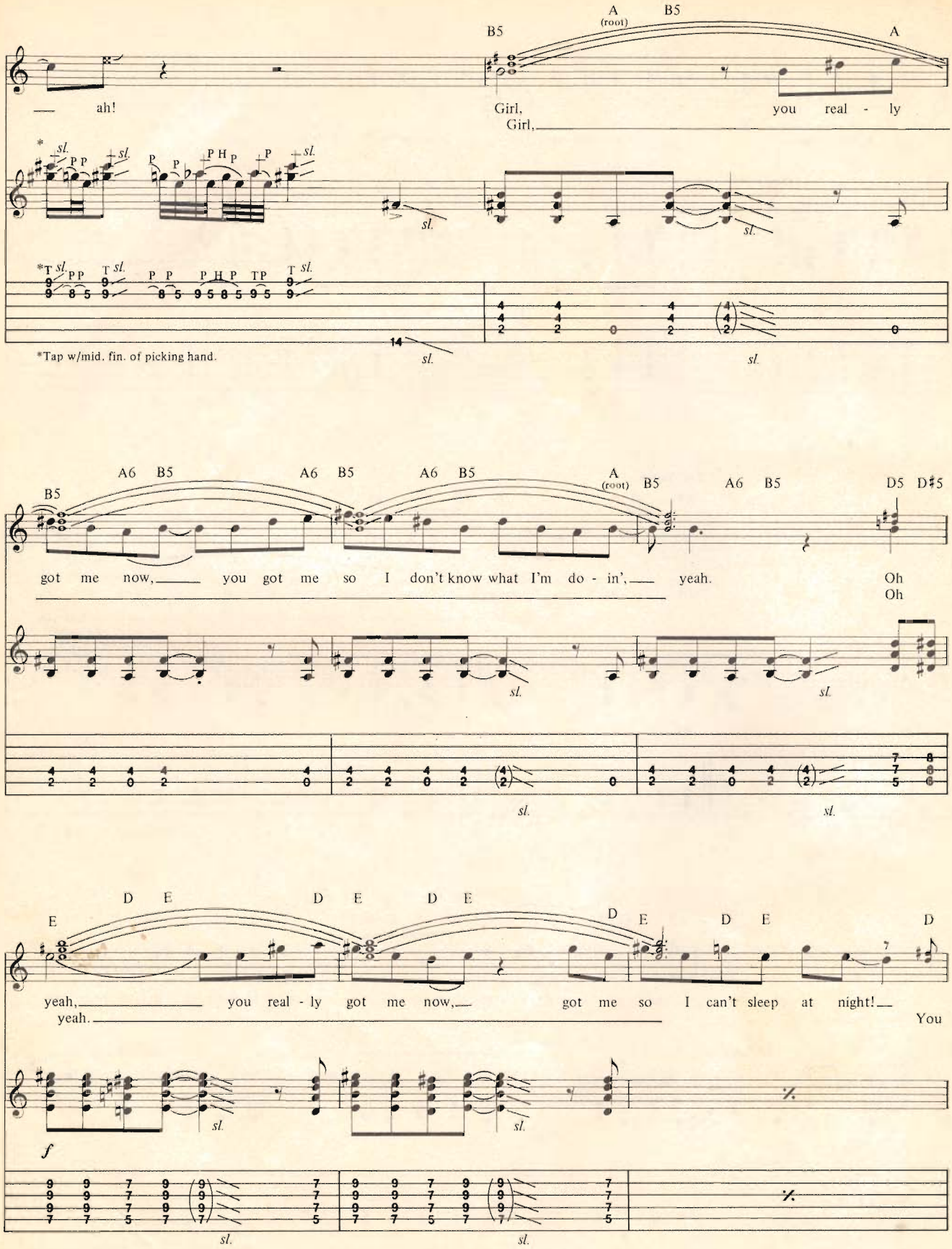
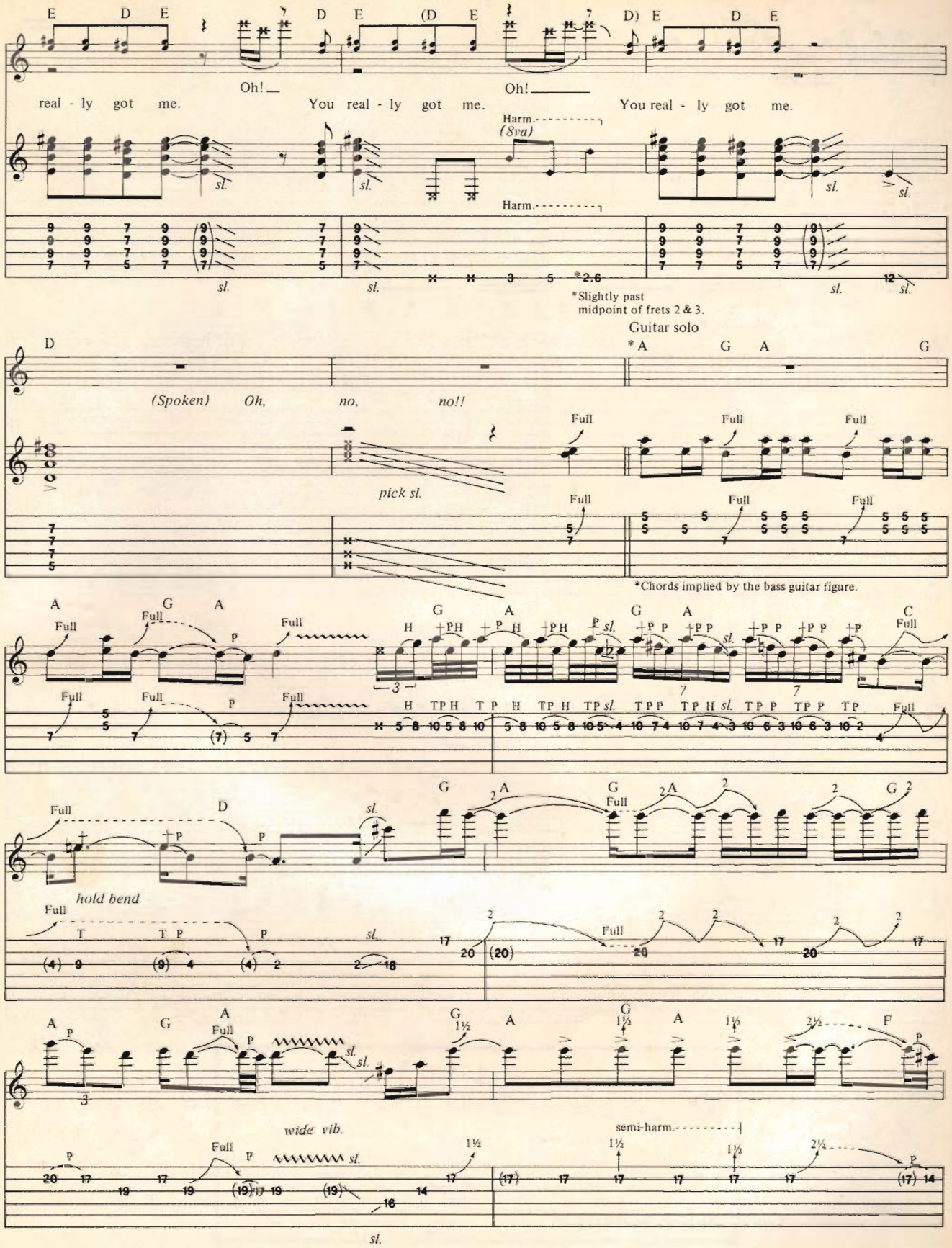
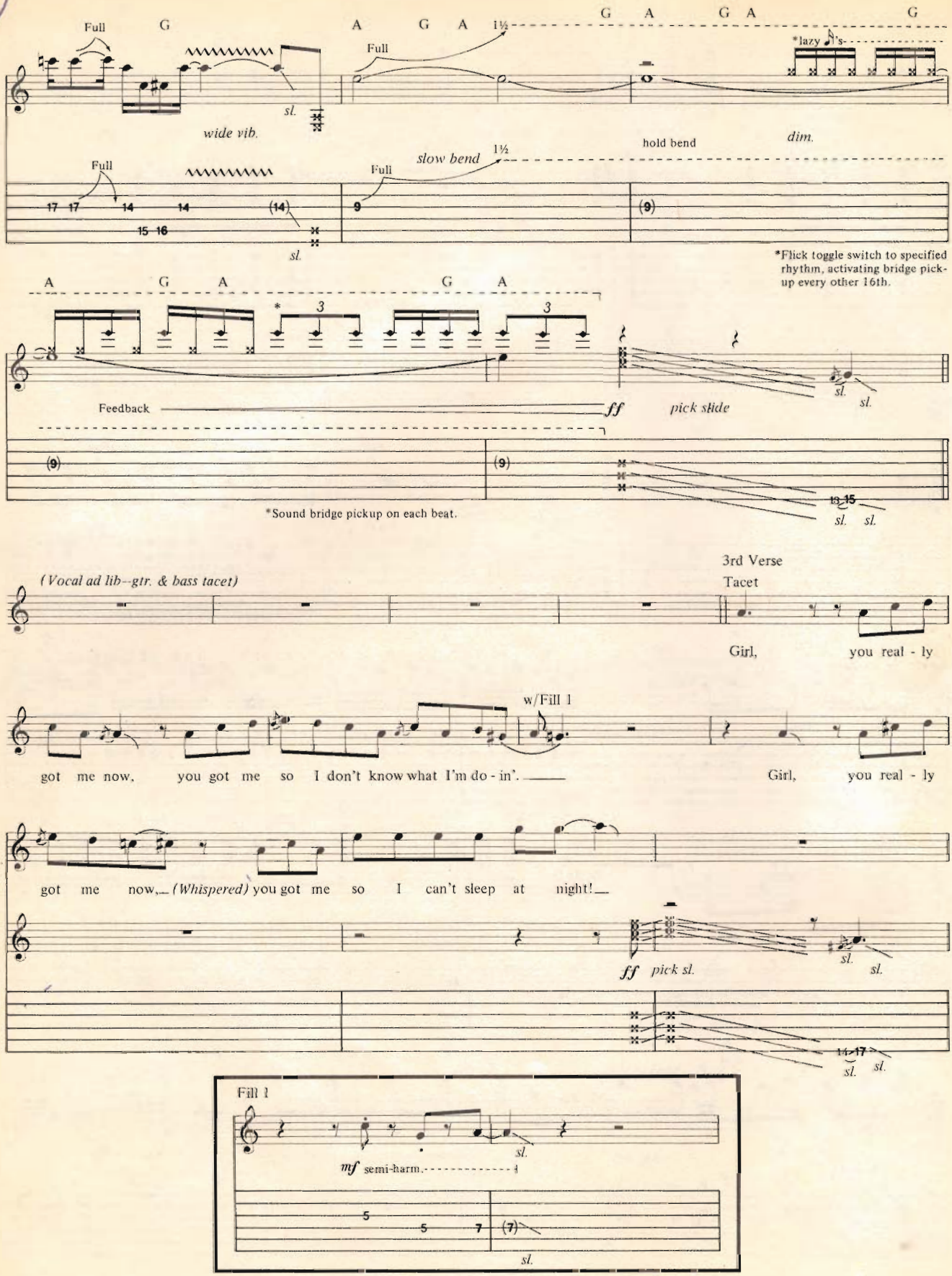
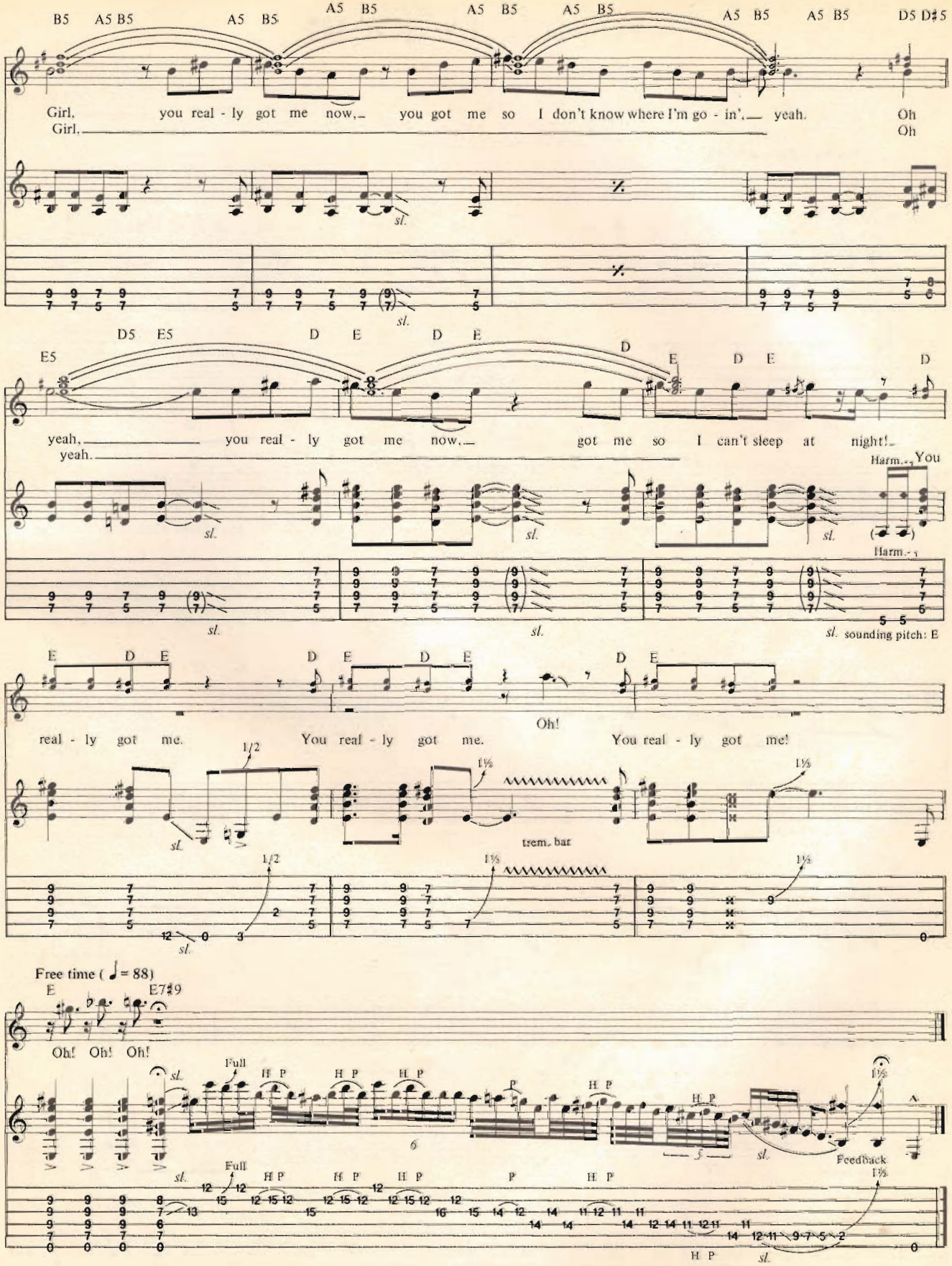

A5 G A5
so I can't sleep at night.
A (root) B5 A
B5
Girl, you real - ly
Girl,
A.H.
1/2
(15ma)
P
Full
sim.
sl.
sound both notes
sounding pitches: F♯ F♯ B C♯ F♯ G♯ G♮ F♯
B5 A6 B5 A6 B5 A6 B5 A (root) B5 A6 B5 D5 D♯5
got me now, you got me so I don't know where I'm go - in', yeah.
Oh
Oh
D5 E5 D5 E5 D5 E5 D5
E5 E5 D5 E5
yeah, you real - ly got me now, you got me so I can't sleep at night!
yeah.
You
f


E D E D E D E E D E D
Oh! Oh!
real - ly got me. You real - ly got me. You real - ly got me.
1/2
1½
sl.
2nd Verse
A5 G A5 G A5 G A5 G A5 G A5
(root)
Please, don't ev - er let me be. I on - ly wan - na be by your side.
A.H. 1½
(15ma)
pick slides
mf
sounding pitch: G♯
A5 G A5 G A5 G A5 G A5 G A5
Please, don't ev - er let me be. I on - ly wan - na be by your side,
H P
slow bend
rake
*Hammer on and pull off between these notes as fast as possible.


B5
A (root)
B5
A
— ah!
Girl,
Girl,
you real - ly
*Tap w/mid. fin. of picking hand.
A6 B5
A6 B5
A6 B5
A (root)
B5
A6 B5
D5 D♯5
got me now, you got me so I don't know what I'm do - in', yeah.
Oh
Oh
D E
D E
D E
D
E
D E
D
yeah, you real - ly got me now, got me so I can't sleep at night!
yeah.
You

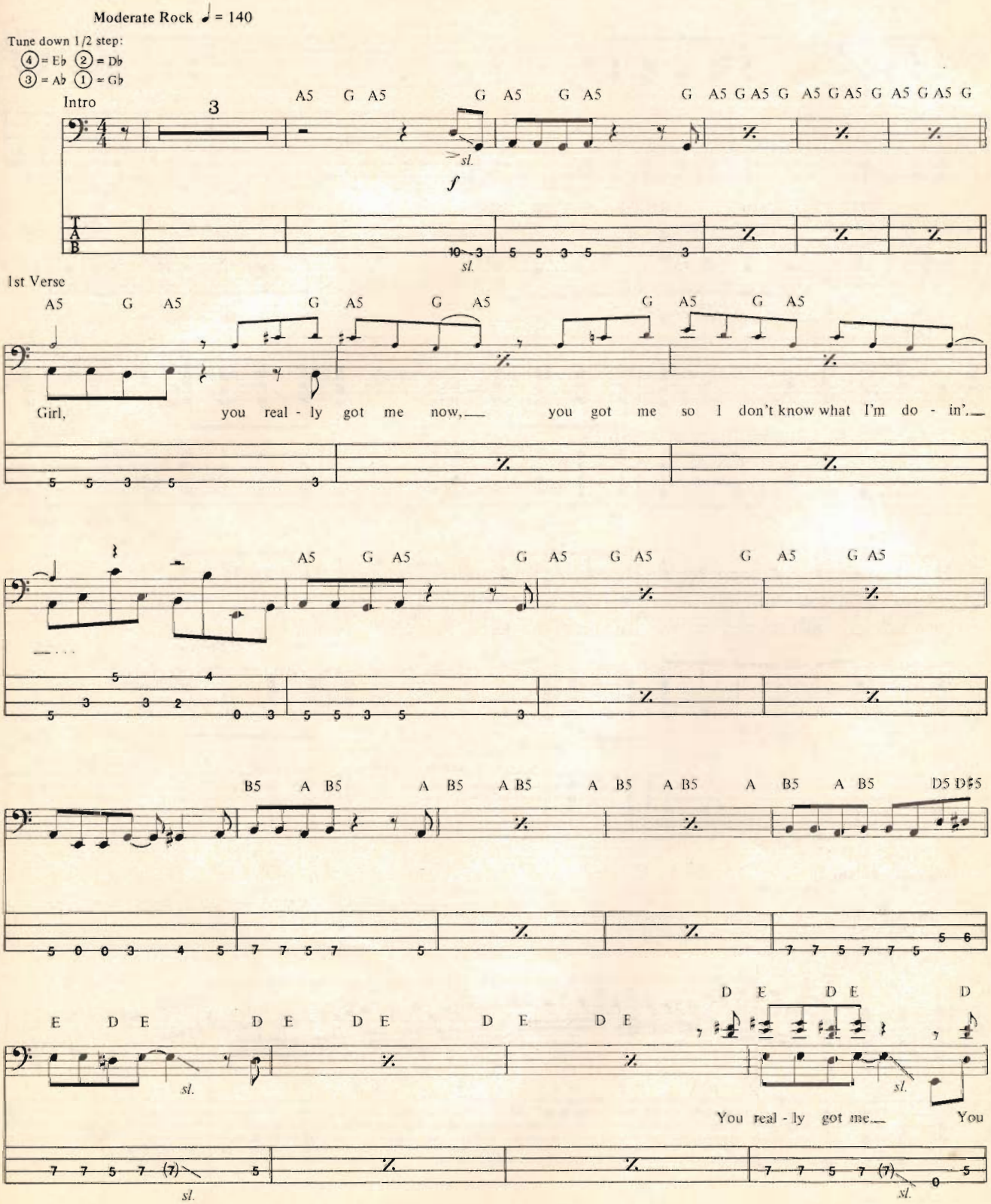

real - ly got me.
Oh!
You real - ly got me.
Oh!
You real - ly got me.
Harm.
(8va)
*Slightly past midpoint of frets 2 & 3.
Guitar solo
(Spoken) Oh, no, no!!
pick sl.
*Chords implied by the bass guitar figure.
hold bend
wide vib.
semi-harm.


Full
G
A G A 1½
G A G A G
*lazy ♪'s
wide vib.
sl.
Full
slow bend
1½
hold bend
dim.
17 17 14 14 (14)
15 16
9
(9)
*Flick toggle switch to specified rhythm, activating bridge pick-up every other 16th.
A G A G A
3
Feedback
ff
pick slide
(9)
*Sound bridge pickup on each beat.
(Vocal ad lib--gtr. & bass tacet)
3rd Verse
Tacet
Girl, you real - ly
w/Fill 1
got me now, you got me so I don't know what I'm do - in'.
Girl, you real - ly
got me now, (Whispered) you got me so I can't sleep at night!
ff pick sl.
Fill 1
mf semi-harm.
5 5 7 (7)


B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 D5 D♯5
Girl, you real - ly got me now, you got me so I don't know where I'm go - in', yeah. Oh
Girl, Oh
sl.
D5 E5 D E D E D E D E D
E5
yeah, you real - ly got me now, got me so I can't sleep at night!
yeah.
Harm. You
Harm.
sl. sounding pitch: E
E D E D E D E D E
real - ly got me. You real - ly got me. You real - ly got me!
Oh!
1/2
1½
trem. bar
Free time (♩= 88)
E E7♯9
Oh! Oh! Oh!
Full
H P
P
Feedback

BASS LINE FOR
YOU REALLY GOT ME

Words and music by
Ray Davies



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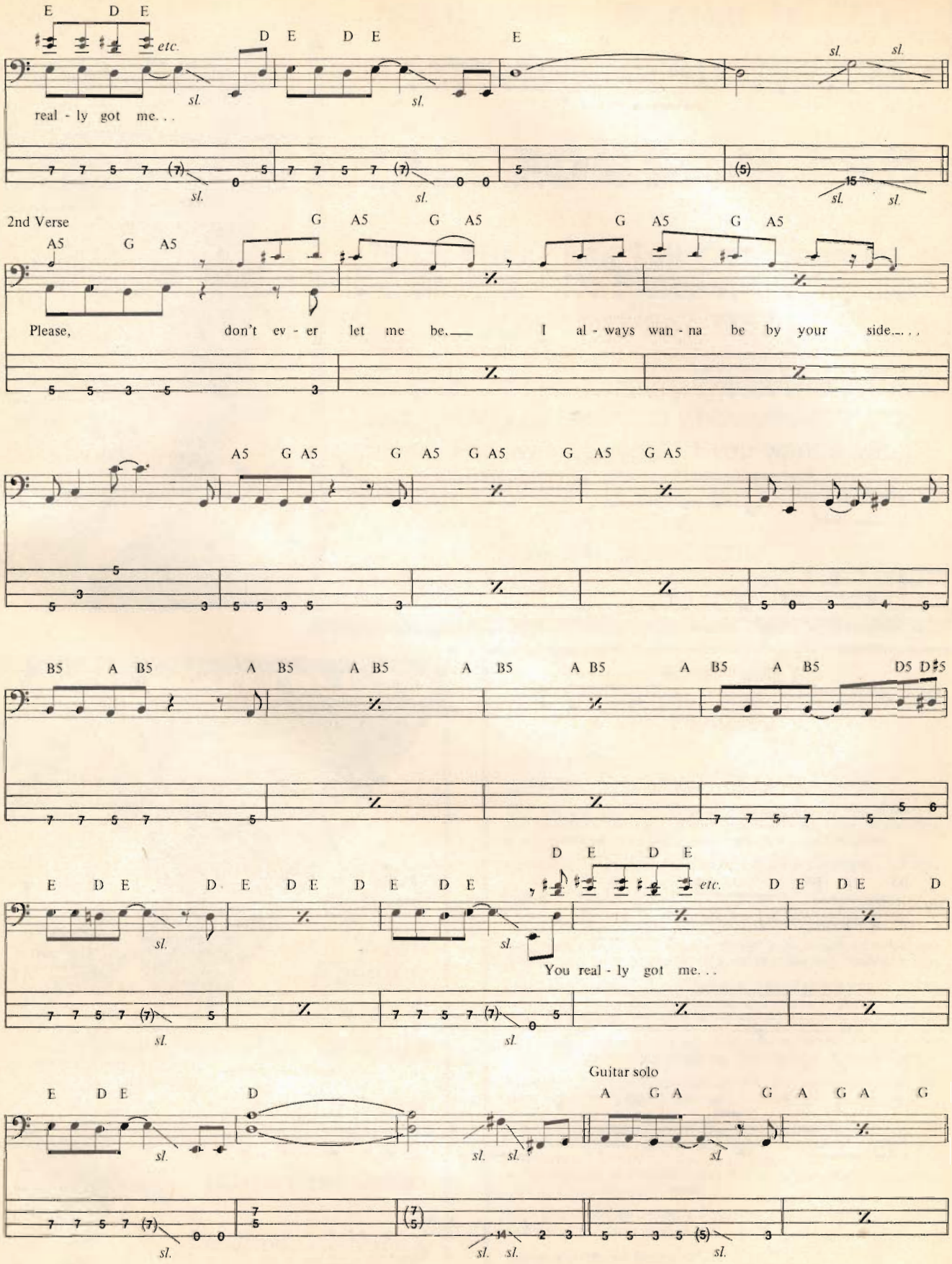
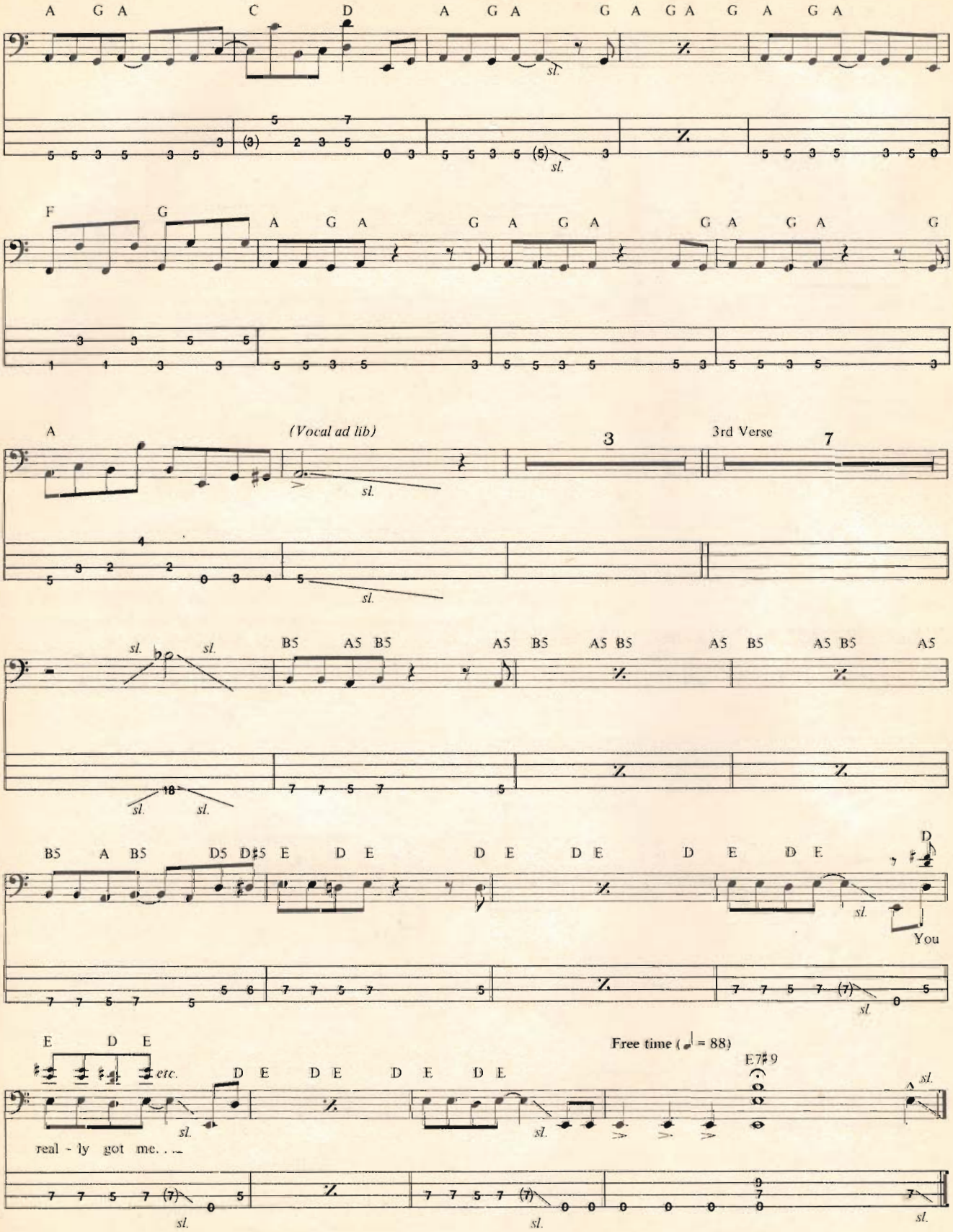
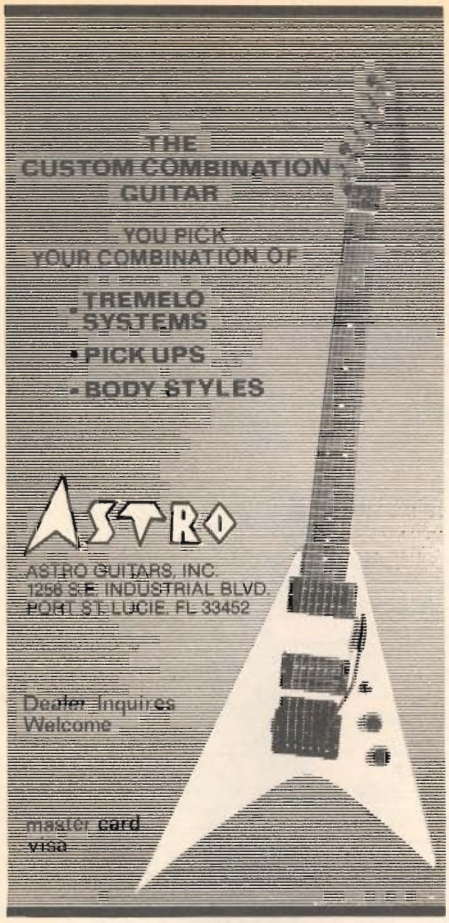

E D E etc.
D E D E
E
real - ly got me. . .
2nd Verse
A5 G A5
G A5 G A5
G A5 G A5
Please, don't ev - er let me be. I al - ways wan - na be by your side. . . .
A5 G A5 G A5 G A5 G A5 G A5
B5 A B5 A B5 A B5 A B5 A B5 A B5 A B5 D5 D♯5
E D E D E D E D E D E D E etc. D E D E D
You real - ly got me. . .
E D E D
Guitar solo
A G A G A G A G
sl.


A G A C D A G A G A G A G A G A
F G A G A G A G A G A G A G
A (Vocal ad lib) 3 3rd Verse 7
sl.
B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
B5 A B5 D5 D#5 E D E D E D E D E D E D
You
E D E etc. D E D E D E D E
Free time (♩ = 88)
E7#9
real - ly got me. . .



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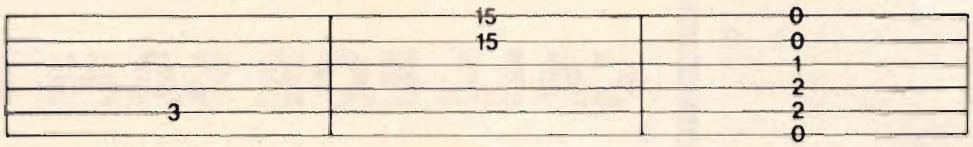
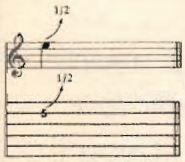
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

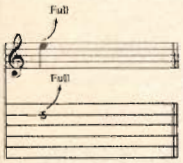


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

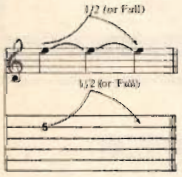
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



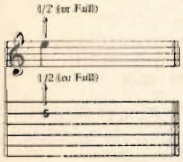
BEND: Strike the note and bend up ½ step (one fret).



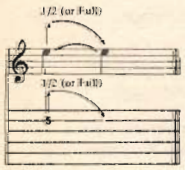
BEND: Strike the note and bend up a whole step (two frets).



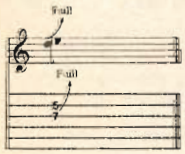
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



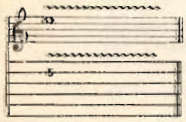
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



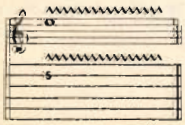
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



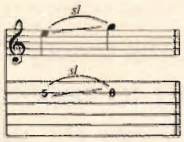
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



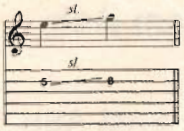
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



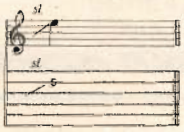
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



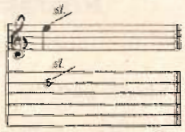
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



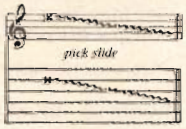
SLIDE: Same as above, except the second note is struck.



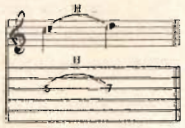
SLIDE: Slide up to the note indicated from a few frets below.



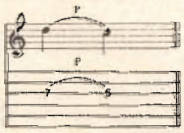
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



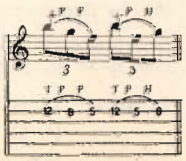
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



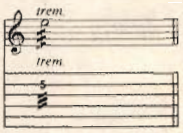
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



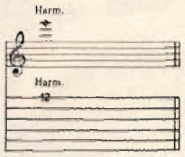
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



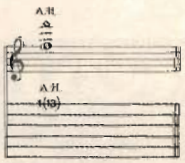
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



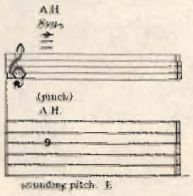
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



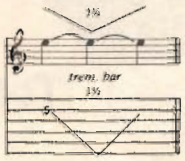
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



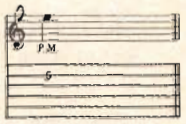
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



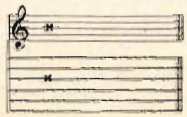
ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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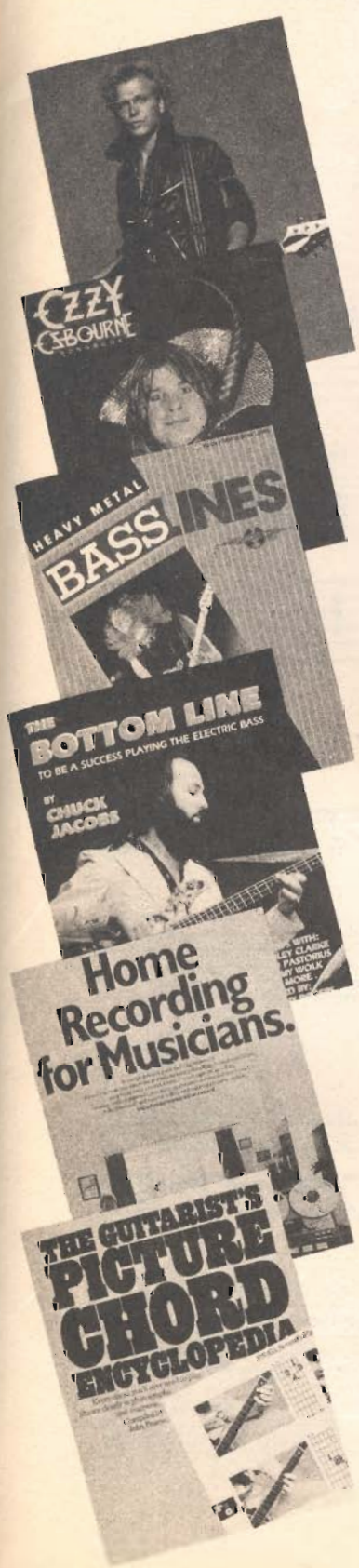

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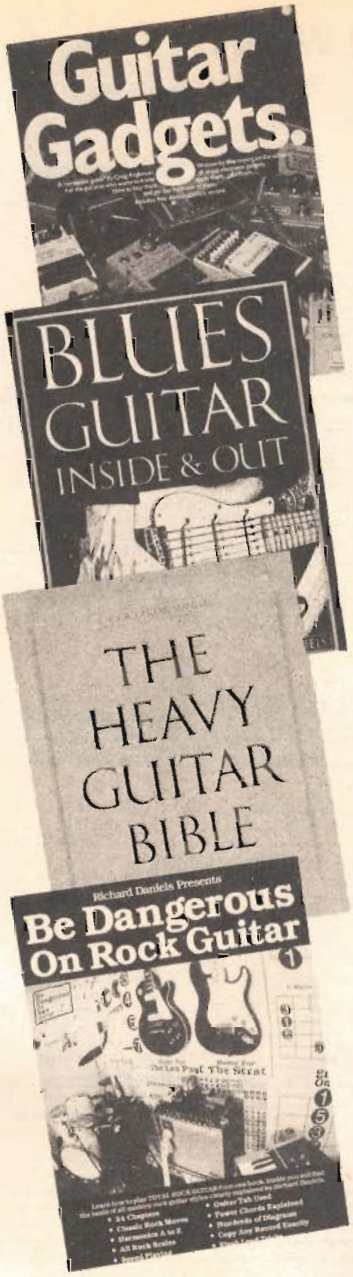

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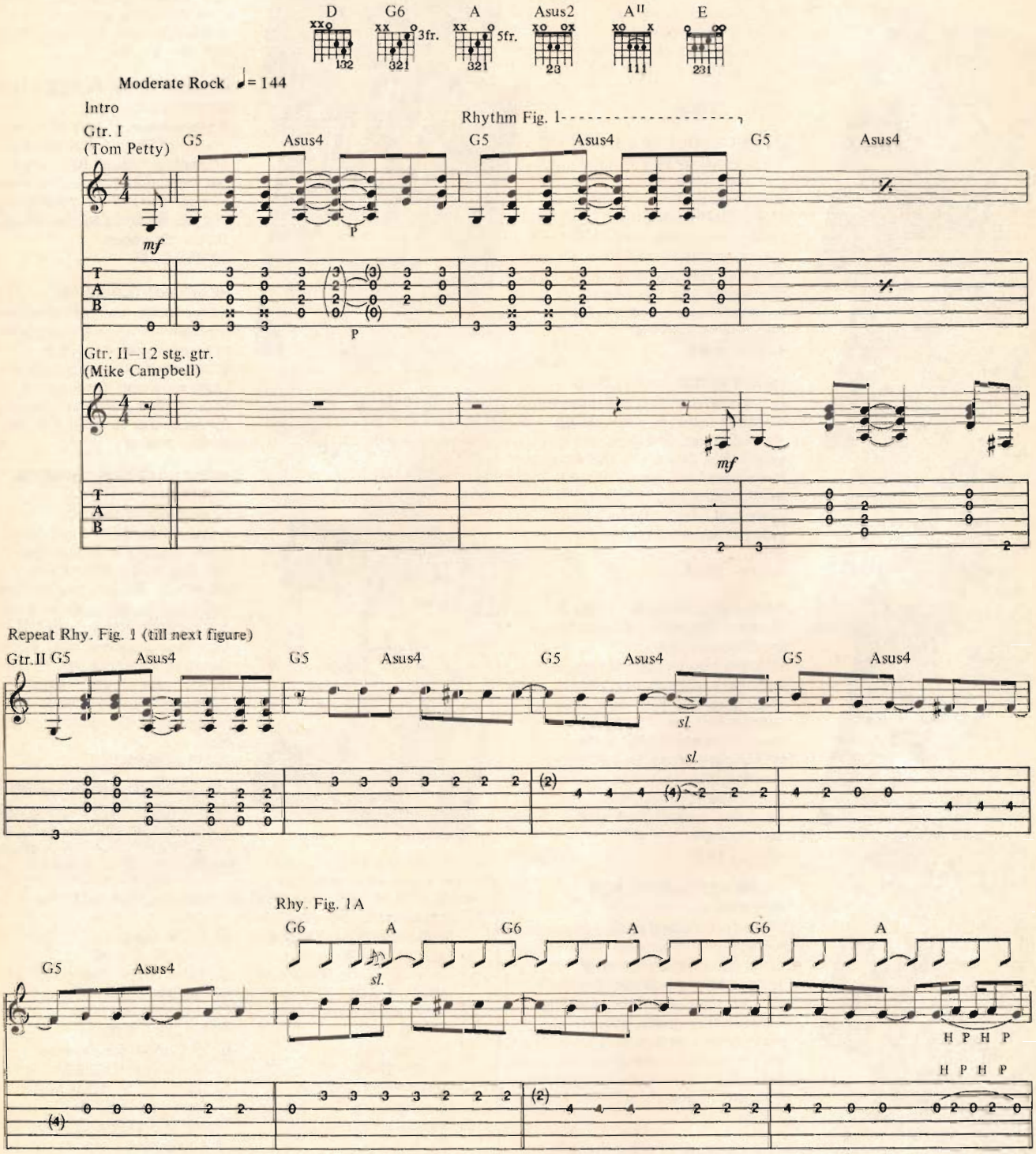
Tablature Explanation Page 68

SO YOU WANT TO BE A ROCK AND ROLL STAR

As recorded by Tom Petty
(From the album PACK UP THE PLANTATION/MCA Records)

Words and music by
Jim McGuinn and Chris Hillman



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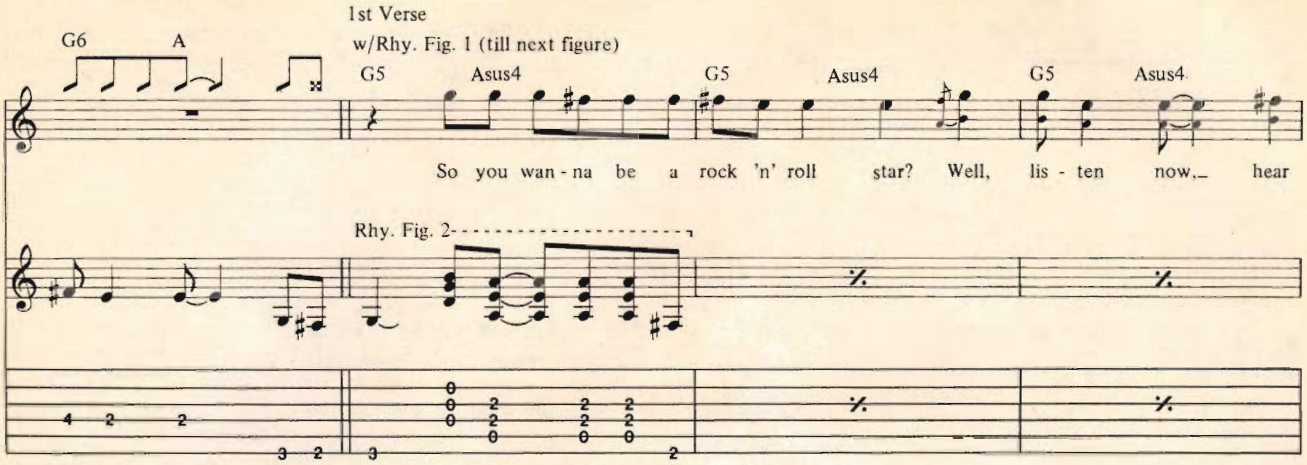
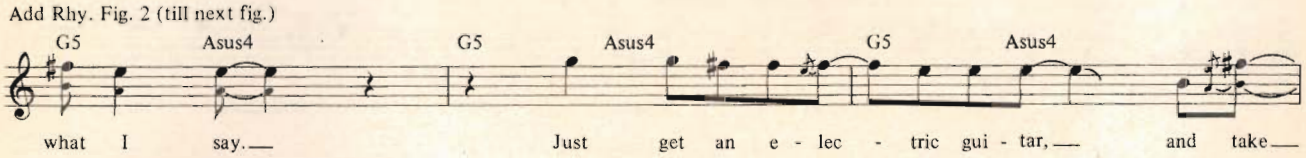
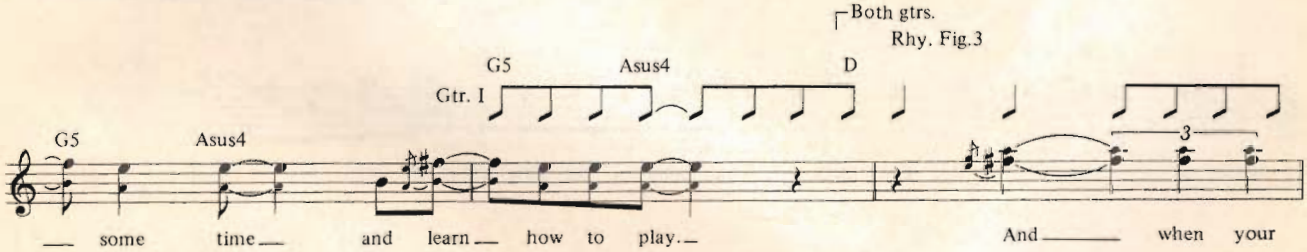
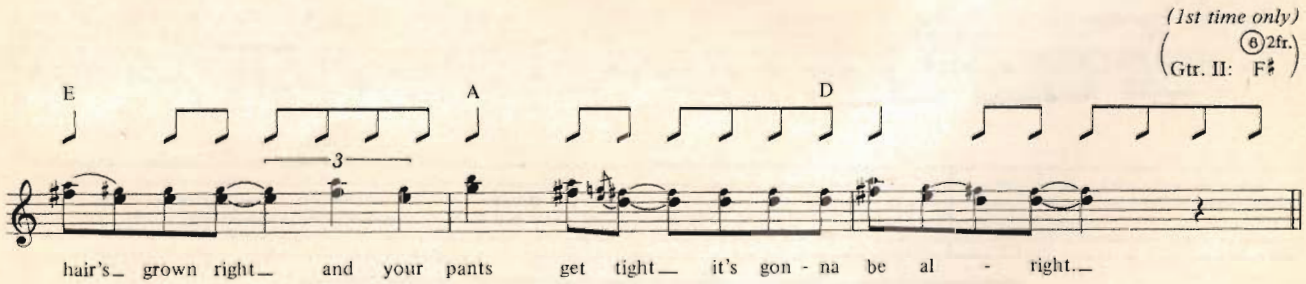
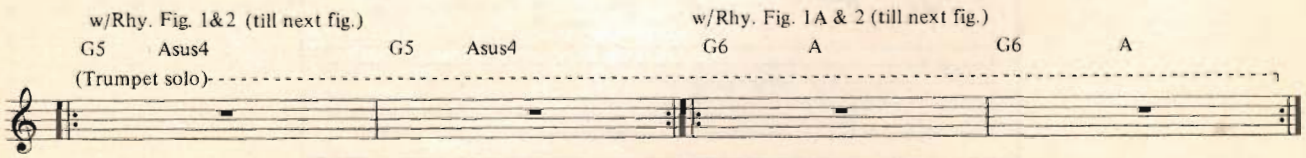

1st Verse
w/Rhy. Fig. 1 (till next figure)
G6 A
G5 Asus4 G5 Asus4 G5 Asus4
So you wan - na be a rock 'n' roll star? Well, lis - ten now, hear
Rhy. Fig. 2


Add Rhy. Fig. 2 (till next fig.)
G5 Asus4 G5 Asus4 G5 Asus4
what I say. Just get an e - lec - tric gui - tar, and take


Both gtrs.
Rhy. Fig.3
G5 Asus4 D
Gtr. I
G5 Asus4
some time and learn how to play. And when your


(1st time only)
Gtr. II: F♯ (6) 2fr.
E A D
hair's grown right and your pants get tight it's gon - na be al - right.


w/Rhy. Fig. 1&2 (till next fig.)
G5 Asus4 G5 Asus4
(Trumpet solo)
w/Rhy. Fig. 1A & 2 (till next fig.)
G6 A G6 A

2nd Verse

w/Rhy. Fig. 1 (till next fig.)& Rhy. Fig. 2 *(4 times)*

G5 Asus4 G5 Asus4 G5 Asus4

Well, then it's time to go down - town, to the a - gent man, won't

w/Rhy. Fig. 4 *(4 times)*

G5 Asus4 G5 Asus4 G5 Asus4

let you down. And sell your soul to some com - pa - ny who are wait -

Both gtrs.

G5 Asus4 Gtr. I D Repeat Rhy. Fig. 3

G5 Asus4

ing there to sell plas - tic wear. And in a

E A D

week or two if you make the charts the girls will tear you a - part.

Ah!

w/Rhy. Fig. 1 *(4 times)*

G5 Asus4 G5 Asus4 G5 Asus4 G5 Asus4

sl.

sl.

Rhy. Fig. 4

Gtr. II

w/Rhy. Fig. 1A *(4 times)*

G6 A G6 A G6 A

Guitar solo I

w/Rhy. Fig. 1 *(8 times)*

G6 A G5 Asus4 G5 Asus4

f

G5 Asus4 G5 Asus4

G5 Asus4 G5 Asus4

G5 Asus4 G5 Asus4

G5 Asus4 G5 Asus4

3rd Verse

Gtr. II plays Rhy. Fig. 2 (till next fig.)

G A5 G A5 G A5

It's the price you pay for your rich - es and fame,_ was it all a strange game, you're a

G5 Asus2 G5 Asus2

Gtr. I *sim.*

G A5

lit - tle in - sane._ The mon - ey that came with the pub - lic ac - claim,_____ don't for -

G5 Asus2 G5 Asus2 w/Rhy. Fig. 3 (Both gtrs.)

D

get what you are,__ you're a rock 'n' roll star. La_____ la la

E A D

la la la____ la la la la la____ la la la la la,____ al - right!

w/Rhy. Fig. 1 *(4 times)*

G5 Asus4 G5 Asus4 G5 Asus4 G5 Asus4

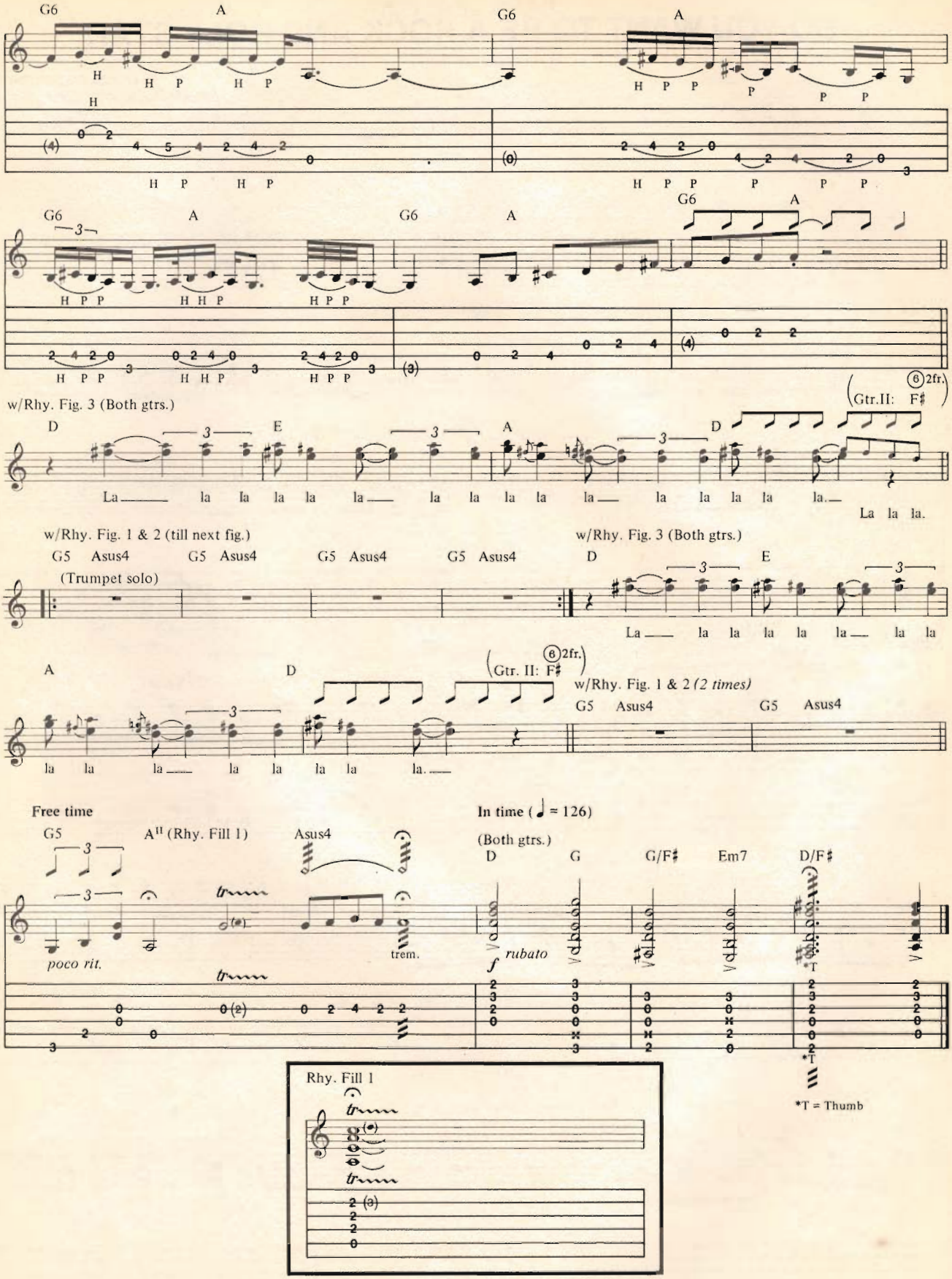
w/Rhy. Fig. 1A (till next fig.)

G6 A G6 A G6 A G6 A

Guitar solo II

G6 A G6 A G6 A

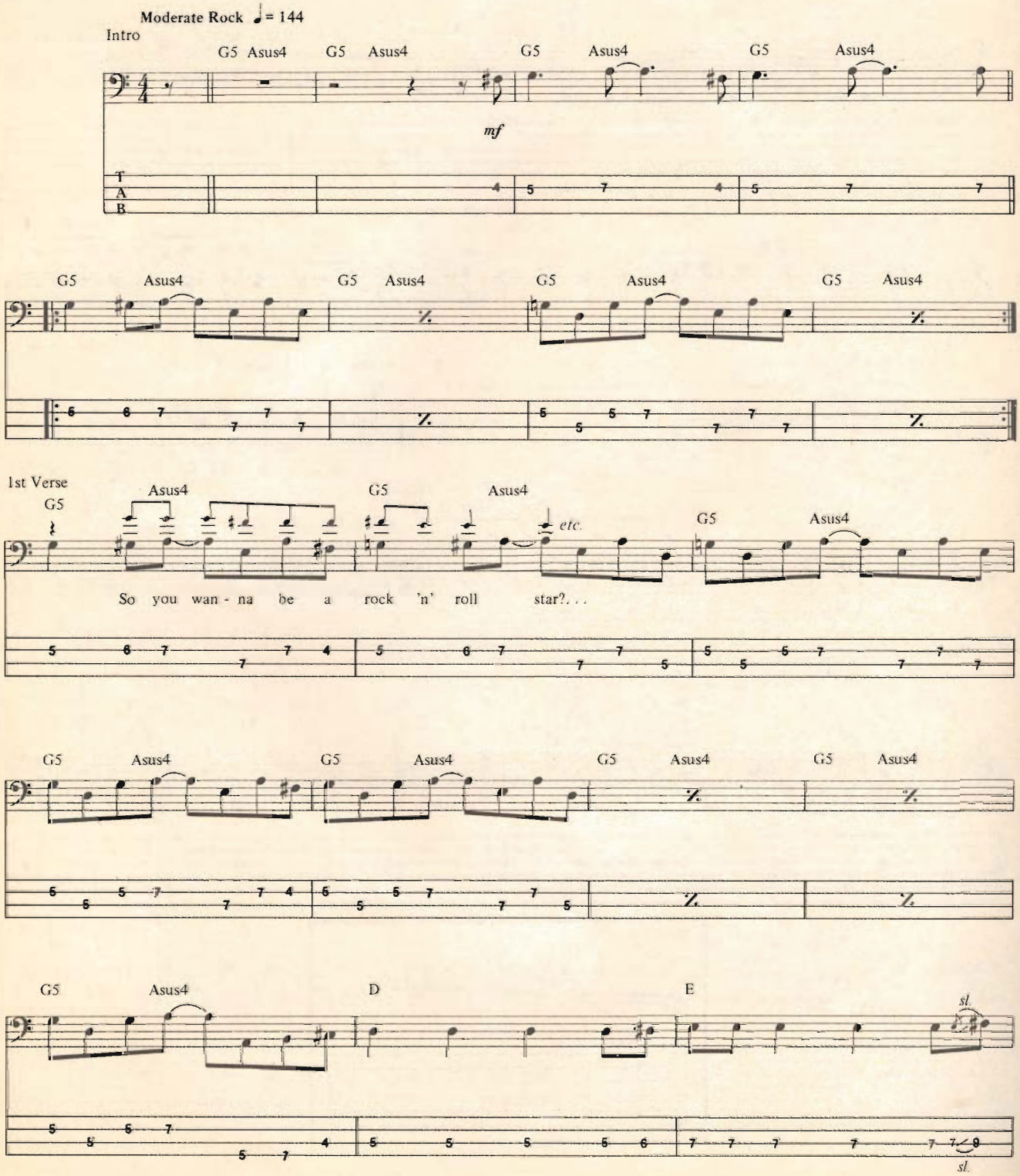
H P H P P H P H P P


G6
A
H
H P
H P
H P P
P
P P
H P P
H H P
w/Rhy. Fig. 3 (Both gtrs.)
D
E
A
La la la la

BASS LINE FOR

SO YOU WANT TO BE A ROCK AND ROLL STAR

Words and music by
Jim McGuinn and Chris Hillman



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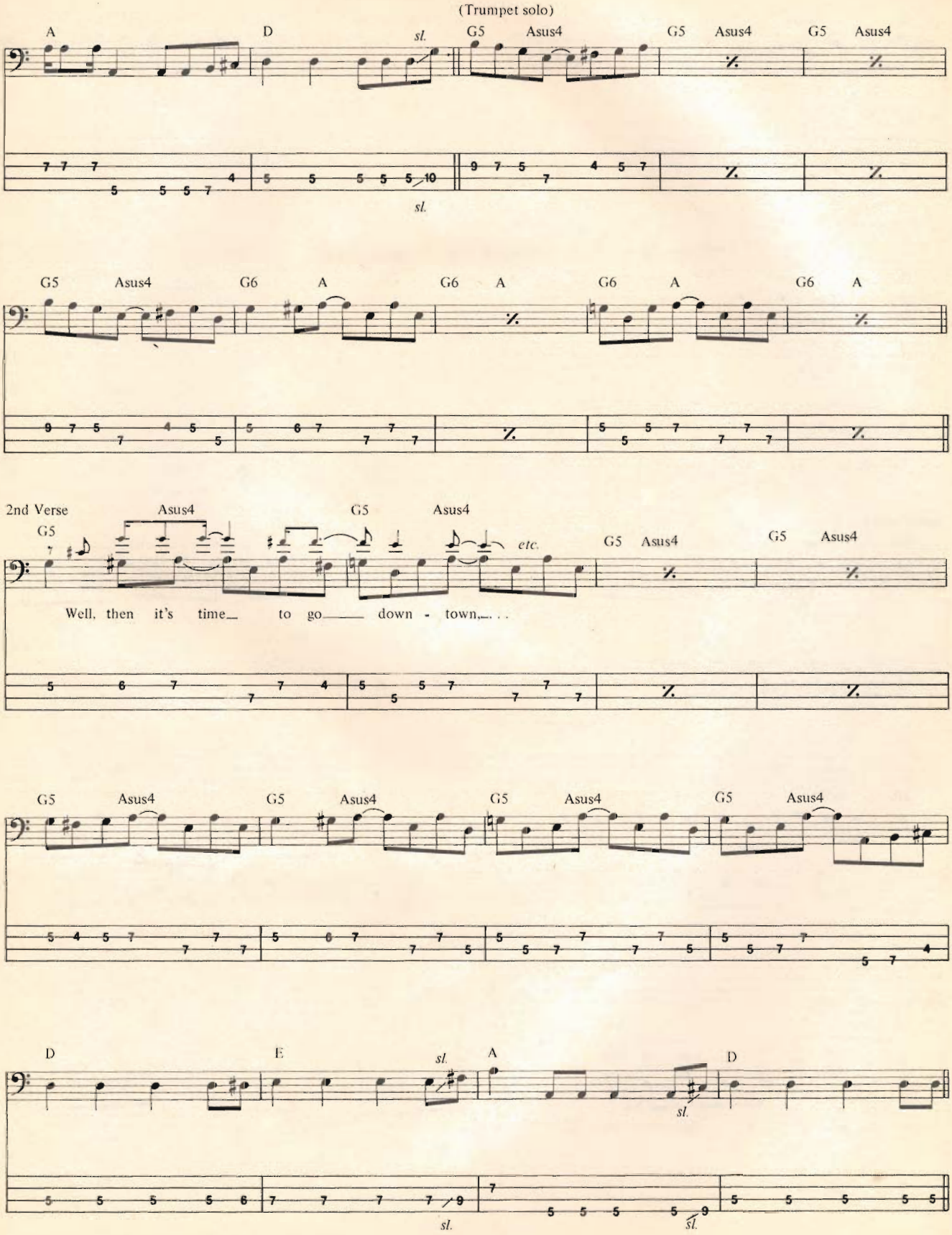
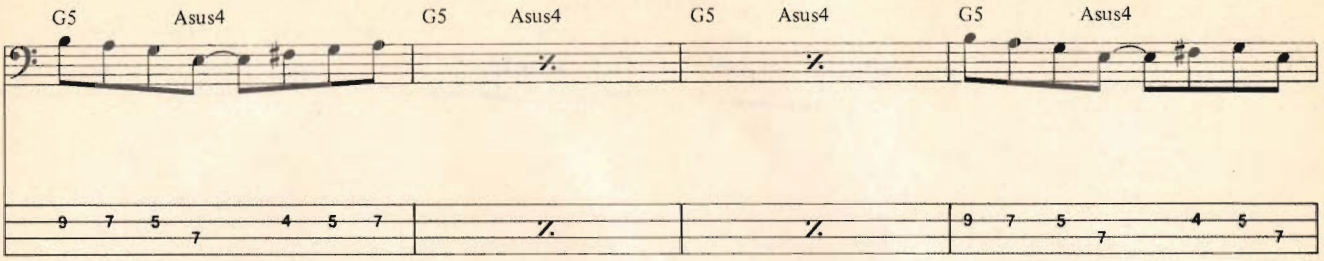
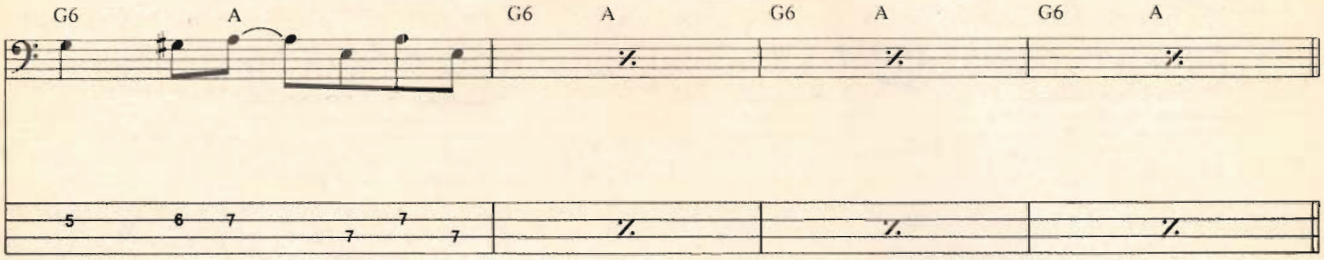
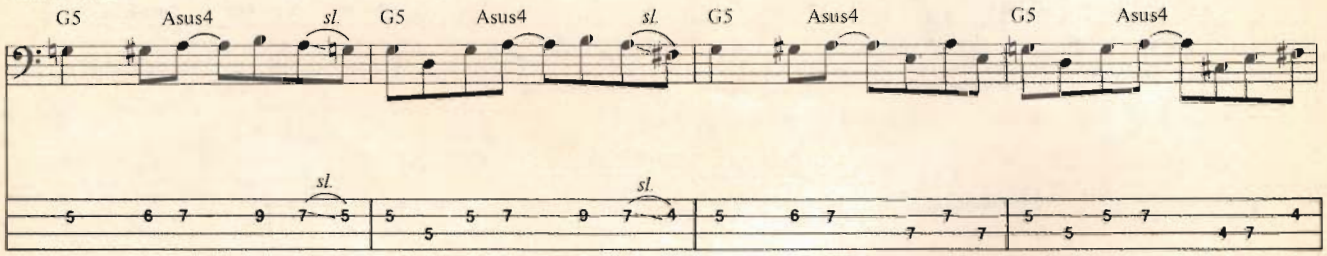
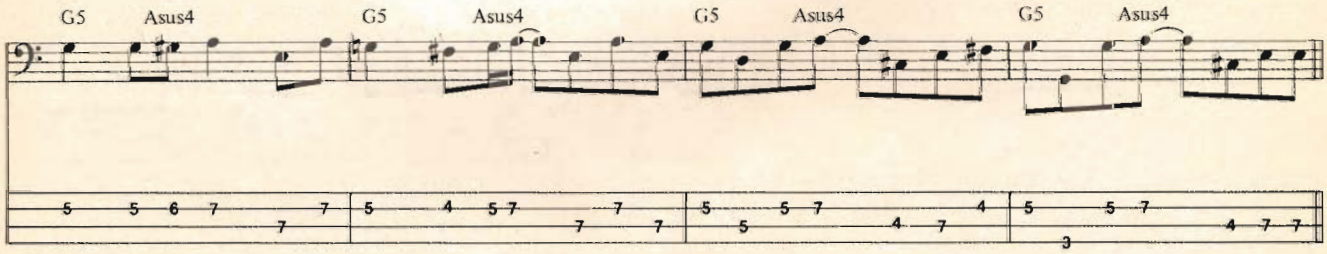

(Trumpet solo)
A
D
sl.
G5
Asus4
G5
Asus4
G5
Asus4
sl.
G5
Asus4
G6
A
G6
A
G6
A
G6
A
2nd Verse
G5
Asus4
G5
Asus4
etc.
G5
Asus4
G5
Asus4
Well, then it's time to go down - town...
G5
Asus4
G5
Asus4
G5
Asus4
G5
Asus4
D
E
sl.
A
sl.
D
sl.
sl.



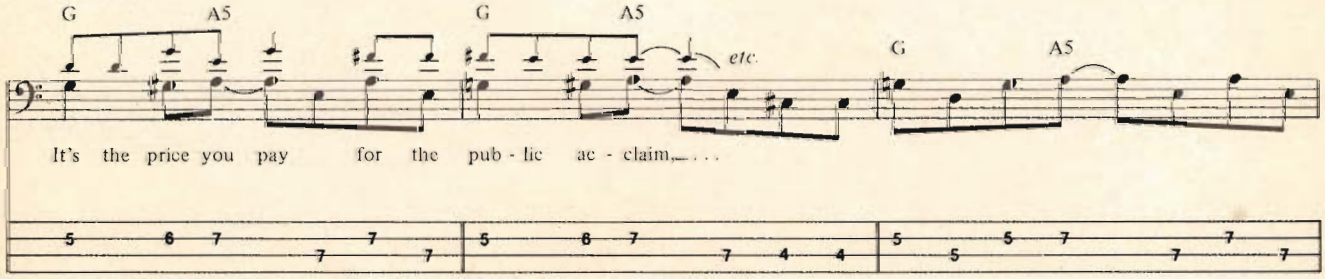


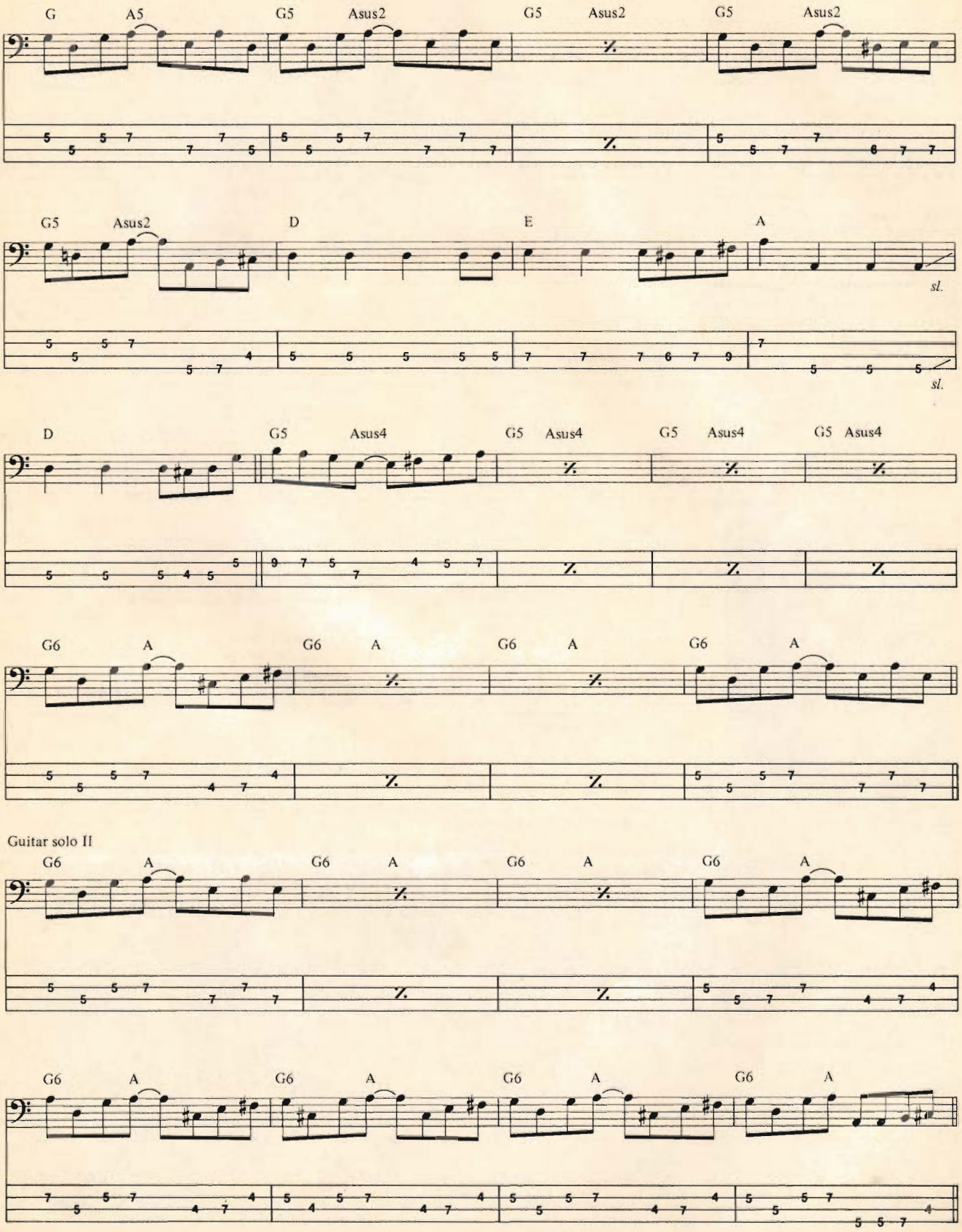
Guitar solo I

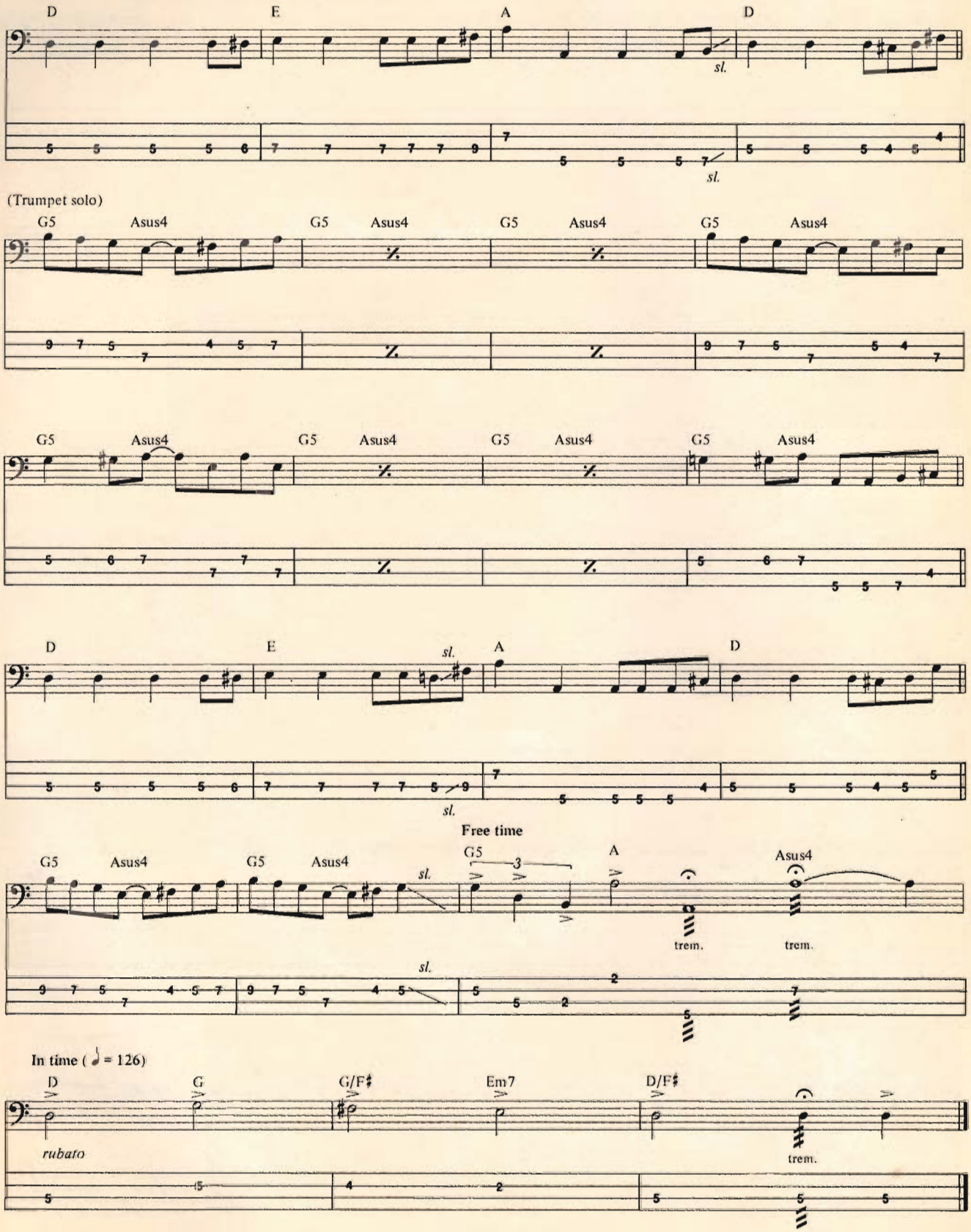




3rd Verse




G A5 G5 Asus2 G5 Asus2 G5 Asus2
G5 Asus2 D E A
sl.
sl.
D G5 Asus4 G5 Asus4 G5 Asus4 G5 Asus4
G6 A G6 A G6 A G6 A
Guitar solo II
G6 A G6 A G6 A G6 A
G6 A G6 A G6 A G6 A


D
E
A
D
sl.
(Trumpet solo)
G5
Asus4
Free time
trem.
In time (♩ = 126)
D
G
G/F♯
Em7
D/F♯
rubato

TOM PETTY

by Wolf Marshall

Photos by Dennis Callahan/Pix Int'l

MUSIC APPRECIATION

Live albums can be, if not recorded during absolutely inspired moments, uneven at best and often disappointing. Tom Petty and the Heartbreakers' **Pack Up the Plantation** (recorded at various locations, released in 1985) is an exception. It is a well-executed, well-paced sampling of some of their finest in-concert performances. The material is essentially straightforward, gut-level rock'n'roll, no gaudy ornamentation, no excessive frills and no overly self-indulgent soloing escapades. Petty and company rely on strong, no-nonsense arrangements and the energy and bombast of rock, period.

Running the gamut of styles from 1960's revival material to 1980's American rock, the musicianship and attitude conveys the impression of a cohesive, well-balanced rock band serving up the music they like best. There is an integrity and spontaneity within this unit which is infectious on each individual rendition. The band is always sympathetic, supportive and never intrusive—laying a firm foundation for Tom Petty's soulful vocal stylings. Much credit must go to lead guitarist and co-producer, Mike Campbell, who, in the tradition of rock'n'roll mentors George Harrison, Keith Richards and Roger McGuinn, employs a wide array of approaches to color the arrangements.

Utilizing electric 12-string, lap steel and slide guitar in addition to a variety of six-string shadings, from clean to distorted timbres, Campbell becomes the perfect instrumental foil to Petty's singing. In his streamlined guitar style, elements of rockabilly, r&b, funk, country, folk, and even jazz are successfully merged with the basic rock and blues roots of his 60's heritage to form a novel result. Petty and the Heartbreakers pay homage to their 60's roots with a selection of thoughtfully chosen cover songs. *So You Want to Be a Rock and Roll Star* (originally a hit from the Byrds' catalog) is done in true folk-rock fashion, with jangling 12-string chording and the familiar sitarish passagework so evocative of Roger McGuinn's guitar work. The original trumpet orchestration (which graced the Byrds' version) is recalled by the Soul Lips horn section.

Needles and Pins (another hit from the 60's, associated with the Liverpool quartet the Searchers) is given an authentic Merseybeat flavor with characteristic 12-string chord/melody riffing and the distinctive parallel vocal harmony, supplied by surprise guest singer Stevie Nicks. The Animals' *Don't Bring Me Down* features psychedelic touches on guitar with vintage fuzz tone power chords and shimmering tremoloed clean chording (plus a Duane Eddy-style counterline). The poignant vocals by Petty are a tribute to Eric Burdon's r&b-inspired mannerisms in the early Animals' repertoire. *Shout* has a kinetic shuffle rhythm and becomes a vehicle for audience participation and band interaction. This Isley Bros. tune marries rock to straight r&b in a simple two-chord format: I to vi (C to A minor). Campbell adds some tasty rockabilly guitar licks, in the vein of James Burton and Scotty Moore, throughout the arrangement, and particularly in the furious double stops of the guitar solo. John Sebastian's jug band narrative, *Stories We Could Tell*, is country-tinged and builds from a simple folky acoustic chord progression to a straight-ahead $\frac{2}{2}$ rhythm feel, typical of country and western, complete with an ad-lib fiddle solo and counterpoint, played by guest violinist Bobby Valentine. The group, throughout the range of styles, periods and moods, maintains the utmost sincerity and conviction, guided by the overall band ethic, implicit in their delivery of the seemingly diverse material.

The Tom Petty and the Heartbreakers classics are given extended treatments, often with excellent guitar work by Campbell. Case in point, the familiar *Refugee* features tasteful fills during the verse and interlude (in the chord style of Jimi Hendrix), interspersed with a hard driving blues/rock solo which acknowledges the influence of Jimmy Page's aggressive lead guitar playing (in Led Zep). Though governed by restraint, his solo here flaunts quick pentatonic contours, bluesy bending and riffing and a variety of devices, from open string drones to unison bend phrases. Similarly, *You Got Lucky*—a fairly current Petty Top-40 hit—receives, appropriately, a more au courant approach. An ostinato synthesizer riff gives way to some very contemporary rock antics on guitar: whammy bar phrasings applied to open string dives and harmonics, and textural chording are mixed with fiery blues/pentatonic flurries and a fuller distorted tone. *I Need to Know*, *Rebels* and *American Girl* reflect a blue collar rock style originating with the early earthy efforts of the Rolling Stones, the Band and Creedence Clearwater, and continuing in the present with such artists as John Cougar Mellencamp and Bruce Springsteen. It is simple, direct and unpretentious rock'n'roll, driven by a solid backbeat rhythm groove, muscular guitar parts and that ubiquitous quality of "loose tightness," which distinguishes much of the genre. The addition of the Soul Lips horns lends an r&b inflection to the proceedings and frequently generates more momentum in the form of "shout choruses" at crucial points in the arrangements (this Stax-Motown concept is prevalent in r&b/rock music in general). The undiluted blues influence can be felt in *Rockin' Around*—a swampy, roots-of-rock composition which works very well in a live setting. The piece is almost entirely derived from the classic 12-bar blues progression, with a slight alteration during the final three chords:

I IV I	III IV I
standard	altered

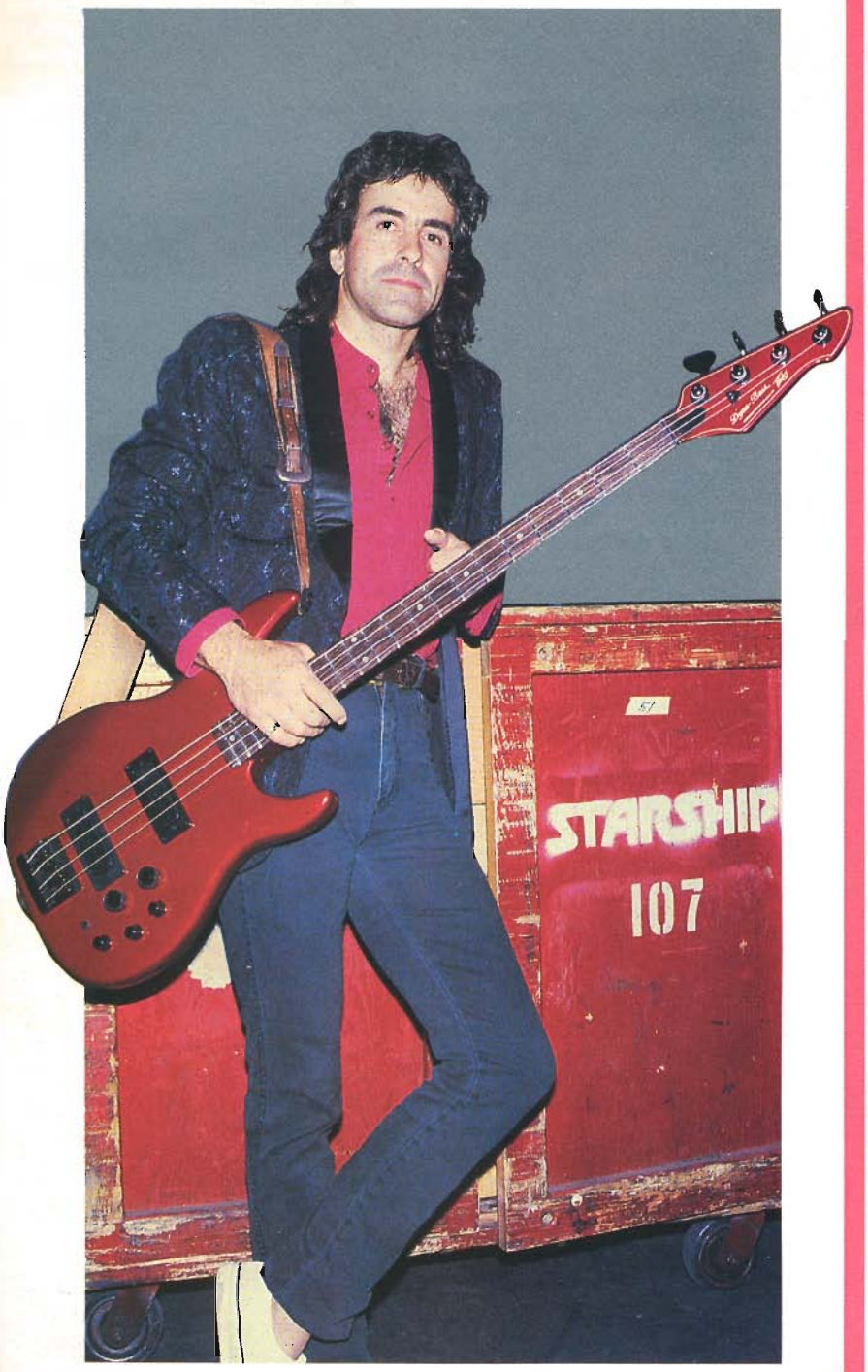
(The I III IV I, a common chord progression from 60's rock, throws an unusual twist into the song—a combination of traditional blues with rock'n'roll).

Breakdown—another old Tom Petty favorite—features some fine melodic blues playing by Campbell in cleantone fills and a burning, distorted inner solo.

A funky Tower of Power/Cold Blood feel is developed in *It Ain't Nothing to Me*, both in the verses and basic groove. Interestingly, the scratchy muted 16ths, shank rhythm style and syncopated horn licks are contrasted with some distinctive 60's rock tidbits—a Stones vocal-style chorus and a blistering guitar solo which joins long sustaining bends with brisk legato passages (a la *Jeff's Boogie*, from Jeff Beck).

A gentler, introspective side of Petty is explored in *Southern Accents*—a country rock ballad flavored with flowing slide guitar parts, and in *Insider*, a mellow soft rock duet with Stevie Nicks. The latter is built on acoustic guitar and piano textures combined with subtle rhythm section entrances and exits, recalling a definite West Coast style originated by Jackson Browne, Fleetwood Mac and James Taylor in the 70's. *Pack Up the Plantation* functions brilliantly as a showcase for Tom Petty's vocal and songwriting style. He is unquestionably one of the foremost writers in rock'n'roll today. In his compositions he fuses his unmistakable 60's rock roots with more current musical vocabulary to move the ever evolving rock'n'roll art form yet another step forward while retaining the joy and energy of the medium. *Pack Up the Plantation* is a chronicle of this inevitable progress.

Dyna Bass



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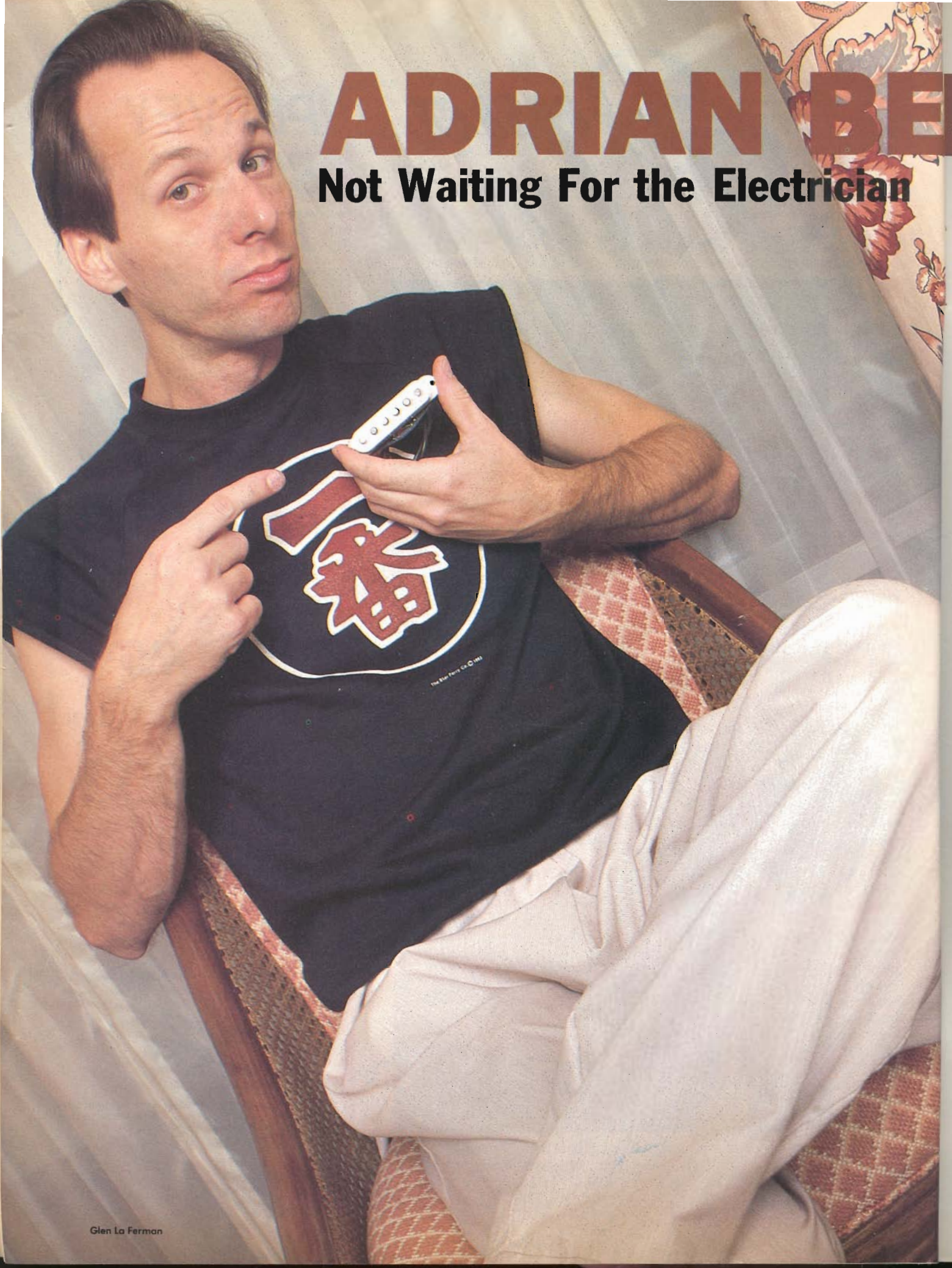
Not Waiting For the Electrician



Glen La Ferman

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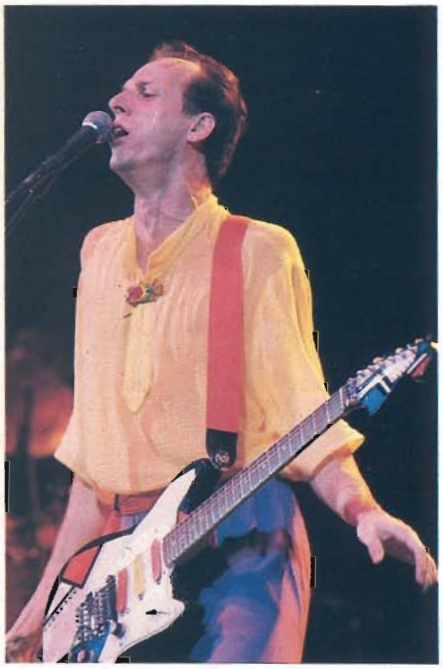


Glen La Ferman

by Elliott Randall

As the discovery of a new planet sends astronomers into orbits of ecstasy, the emergence of a unique guitar stylist creates in six-string scientists a euphoric purple haze. Hendrix, McLaughlin, Metheny, Van Halen, Holdsworth and Summers are among the wizards who have sent so many back to the drawing board and the woodshed. Every time the sonic vocabulary seems to be exhausted, along comes a new player to rewire our ears. One such electrician is Adrian Belew.

He does it by fixing his natural innocence and native curiosity on the great god of electronics. His ability to attain the most elemental sounds from the most electronic of means has made him one of the most in demand recording performers to emerge in the 80's. His stage and/or recording credits include gigs with Frank Zappa, David Bowie, Talking Heads, Herbie Hancock, King Crimson and Laurie Anderson. He is currently leading his own group, The Bears (Rob Fetters, guitar, Bob Nyswonger, bass, and Chris Arduser, drums) and has recently released an all new instrumental album entitled Desire Caught by the Tail. The following interview was conducted in New York by fellow stringbender and session man extraordinaire, Elliott Randall.

Let's talk about starting out. Did you want to be a star?

I wanted to make records, to make my own music in a band or whatever form. As far as being a star, sure; at age 16 I was as star struck as anyone else. I started out playing the drums and later decided I wanted to be a songwriter. So when I first started playing guitar I had no idea that I'd end up being a guitarist. I was strictly trying to learn chords. I didn't have teachers; consequently, I taught myself a lot of incorrect things and discovered a lot of unique chords 'cause I just didn't know what I was doing.

I played in the marching band in high school for about three seasons and started learning to read drum music and then promptly forgot it all when the Beatles came out. The music became more of a social event. I started letting my hair grow long, got in my first band, and because I could drum and sing, I became a sought-after item. By 1966 I was picking up the guitar. Pretty soon I heard Jimi Hendrix and Jeff Beck and the emphasis started on guitar playing and virtuosity and less on groups and harmonies. That really fueled my desire a lot. In my first band I shared duties as a guitarist and a drummer. People started telling me I was a better guitarist and I started to get called on to play in bands. By this time I'm learning to play solos and I'm really into fuzztones and stuff like that.

What kind of stuff were you using back then?

The first guitar I had was one of those old reverse Firebirds with the heads that come out the back. I really liked that guitar, but it was terrible on tuning. I could never get it to sound the way I wanted it to sound. I loved the look of it, and the neck felt great, but I finally realized that I wanted it to sound like a Stratocaster. I had tried putting Stratocaster pickups on it. Seymour Duncan used to throw all sorts of wild things on my guitar when he lived in Cincinnati.

I bounced through lots of bar bands, went through all kinds of music. Midway through the 70's things got bad financially and I gave up guitar playing to join a Holiday Inn ensemble, as a drummer. That period allowed me a nice breather from electric guitar. I got back to it around 1975. I bought a Stratocaster. When I started playing again I made a conscious effort not to play all those great licks from the past that I knew and not to sound like Jimi Hendrix or any of those people. It reduced my playing to a very small number of things, but at the same time it broke all those habits and left me with what I do now. I realized at that point that what I'd really like to do best was make my guitar sound like other things, backwards tape or a rhinoceros or whatever. I was in a band in Nashville called Sweetheart that played cover tunes. In 1977 Frank Zappa walked in on that band and tapped me on the shoulder to come and audition with him and everything took on a different perspective. Up to that point I never had any experience with odd time signatures or anything of the complexity of a Frank Zappa, so I was pretty much thrown into the deep end. Suddenly I was in an international touring band, playing this complicated music. So it was a great education. That stint with Zappa lasted ten months.

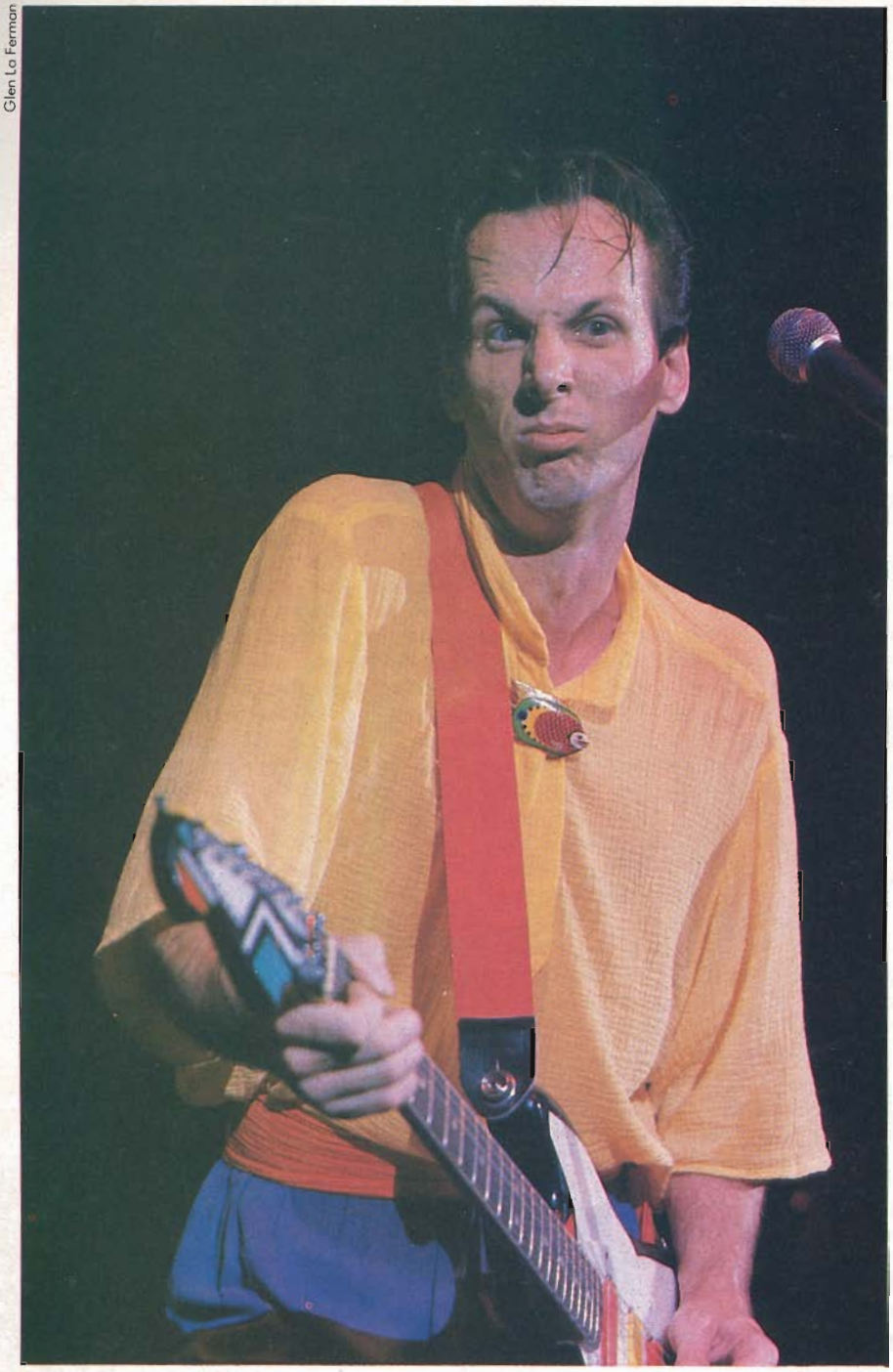
One can be a really incredible musician and yet not want to get into the world of an entertainer, which is being conscious of the people out there and putting out everything you've got, not only musically, but in the way that you become a visual treat as well. Had you been into that before joining Zappa?

To a degree. In fact, the band that Frank caught me with, Sweetheart, was very image conscious. We had G.I. haircuts and wore original vintage 1940's clothes—this was in 1975. The idea was like Sweetheart, the way Humphrey Bogart would pronounce it. I picked up from that band that yes, if you're going to do some staging you really have to put it over and be serious about it. I think I picked up a lot from playing in all sorts of bands and having to be entertaining. I must admit that when I joined Frank's band it was coerced out of me, coaxed out of me I should say, to act crazy and have fun and be visual and theatrical. I was pretty green. I just went ahead and did it. I really didn't think that much whether people would make fun of me.

On leaving Zappa did you go directly to Bowie?

Yes. I met David in Germany while on tour with Zappa, and his tour started one week later. Brian Eno had seen us play and David was in the market for a guitarist and he offered me the gig right there over dinner. So I learned David's material from six tapes that RCA sent me while I was on the road with Frank. A week later I joined David's band and we had two weeks' rehearsal in Dallas and off we went. When I left Frank's band I thought I was going to return in three months, but Frank disbanded the band and started a new band, and David's tour lasted about a year and a half.

Glen La Ferman



You must have learned a whole lot from that organization too.
From a playing standpoint, it was a lot freer for me. Frank's requirements were that you play his music the way he wanted it played. David would say I want you to play whatever you feel like playing. If you want to play the part that's on the record, great. If you want to come with something new, fine. It was a real showcase for a guitar player.

I feel your style of playing is very adventurous, and the people you've played with are all very adventurous creators of music.
That's the word I like to use. There's a whole realm of people who are creating an alternative to most of what you hear on the radio. My style fits that well. I'm able to create a lot of different colors or sound effects, as well as playing a well-contoured solo here and there. It works against me if I ever try and do something that's more natural. If I were to try to play a 12-bar blues with any old group it would be hard for me because I'm so specialized now and I do rely to a great degree on echoes or flanging or a lot of the electronics. Recently, in the midst of all this electronic hardware and software that I've got, and all this technology, I find myself playing acoustic guitar a lot. It's really amazing. My newest love is the dobro. The tuning over there is all E's and B's. You'll play something and it'll really come out very different from the way you thought it would. You can find new chords, new shapes. I want to do some duets, maybe acoustic guitar and violin or acoustic and saxophone or acoustic guitar and electronic guitar. That's a little bit down the road. Collaborations are a matter of chemistry. You can always say, wouldn't it be great if Adrian Belew and Elliott Randall sat down and played together. But you never know until you really do it.

That saxophone and guitar interplay reminds me a lot of 60's music.
It depends on how you use it. The way Bill Jansen and I worked together was to go off on our own free-form type of playing. It's amazing how well we read each other. Other times, if I was in an orchestrating mood, I'd take his saxophone and build a section out of it or use synth guitar and turn that into a sax section. I love the combination of natural instruments and electronic instruments.

So there's humanness on one hand and this incredible technology on the other.
We're the first line of musicians who are allowed to have these capabilities. You have to sort through it. My way of coping with it is to attain a lot of the musical qualities that you had before on any of those effects. I find it tragic to see guys who rely so heavily on the technology that they really can't play. I like to know that I can walk over there and still play an acoustic guitar and make it sound like something. My only problem is that I've never been able to pick very fast. I think I pick incorrectly.

What about practicing?
I have to practice certain things occasionally. Mostly I'd like to say that I play guitar when I feel like it. I still sort of save it for that, rather than have a real disciplined schedule of doing things. It works out for me 'cause I still enjoy playing so much that I play a lot. I usually play before I go to bed. When I have the time and means to set up all my electronic gear, that's when I go in for experimenting and looking at new sounds and checking out new gear. I often catalog anything I find that's interesting. If you find a unique sound that sounds like Japanese birds on your P-V synth, you have to write it down, put it in a book somewhere. I was haphazard about that stuff until a few years ago, when I realized I had to reproduce the sound of whatever I put on my records. Then I really had to start making notes about it.

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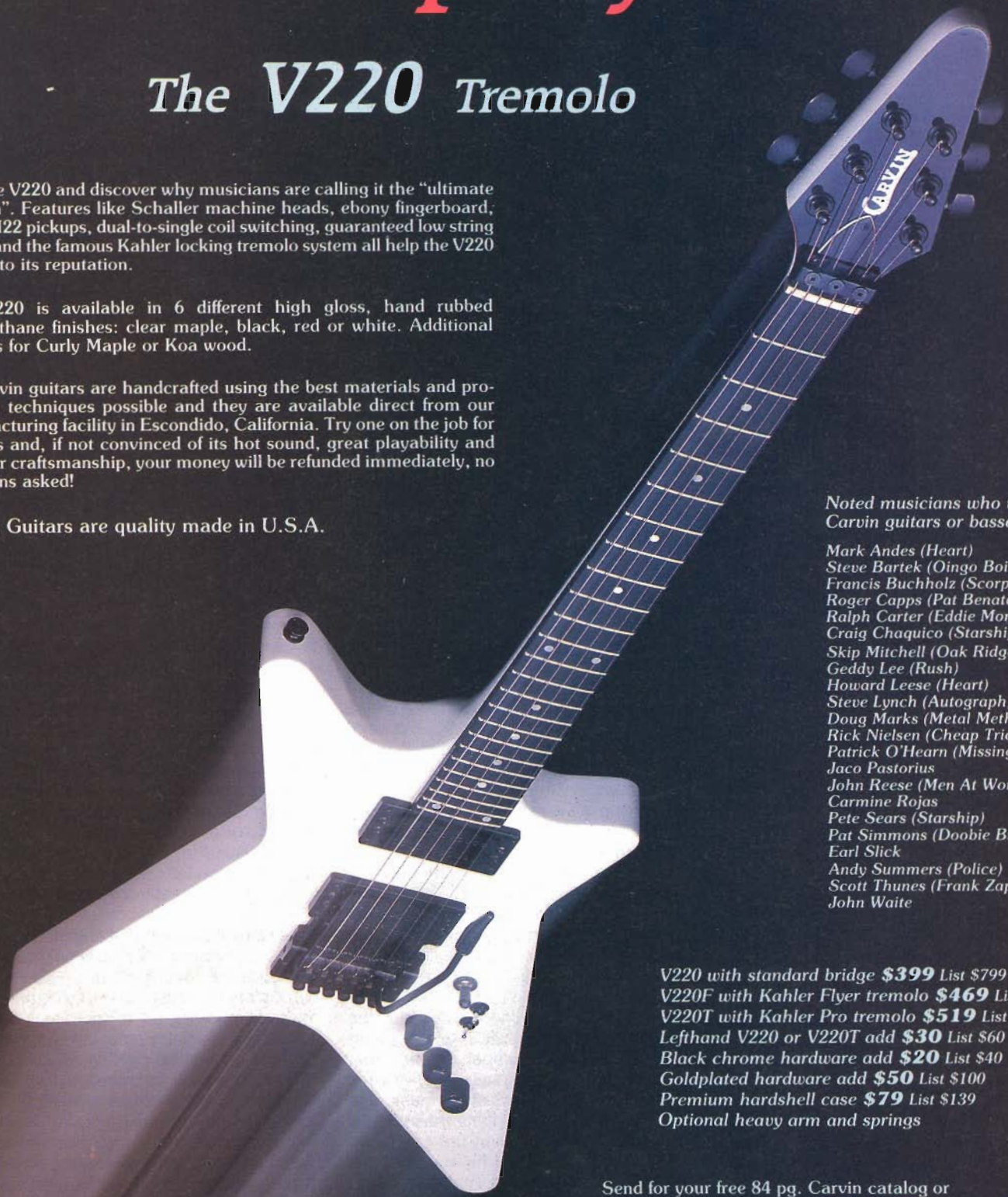

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Linda Matlow/Pix Int'l

That's pretty complex. You use a lot of sound-altering devices.

I do, but I only use a few at a time. It's very rare for me to use two or three devices at once. I'd be using a fuzz tone, a flanger and an echo. Or a synthesizer and a flanger or a P-V synth and harmonizer. I find the more you combine the harder it is to get a real distinct sound, so I usually go with a combination of one or two effects and hand techniques, which are invaluable. There's so many neat things you can do with your hand—playing behind the bone, bending the neck. Tremolo arms and volume controls are really important. People see all these dials and switches and knobs and say, sure, he gets all that out of little boxes. It's not always true. On **The Catherine Wheel**, which I did with David Byrne, all my equipment was lost in shipping, so I was pretty much on the spot to create manual effects. I just did a lot of interesting things. I retuned the guitars different ways, played in different places, tapped on it or used a Tropicana bottle. I'm really fascinated with all the sounds you can get out of a straight guitar. I like to catch the listener off guard. When I play a solo I like to throw something in that you wouldn't expect. Suddenly you hit a note, or you play behind the nut.

Is there anybody from your early development who kind of gave you that clue, no matter how unconscious, to dynamics—which is what you're talking about, the surprise of hitting something that really makes people smile? Anyone who you now realize had more of an influence on you?

Maybe Les Paul. I went to see him play and was just amazed at all the humor in his playing, and all the finesse at the same time. Obviously, he's 70 years old and his chops aren't what they used to be, but he does fantastic things. He'd drop in all these musical jokes and tradeoffs. And also, he seemed to be one of those players who, no matter what you play he could just play right along with you or answer what you've just done in a musical way. He's a listener, which is something that you don't often find. Bands onstage can't even hear each other sometimes.

The music becomes less interactive. You might know your part and go on auto pilot. But it's not the same thrill as knowing that you've just connected with another instrumentalist, in either the same rhythm or the same melody or harmonic idea.

Absolutely. That's what I look for in playing, the moments that I have where you're really transcending and you're playing something and you're caught up in it and it's like time stands still. That's what I encourage all young players to be on the lookout for. Watch for things like dynamics. There have been loads of really wonderful players over the years and I think it's easy for a young player to get caught up in the gear and the technology, but they really need to watch out for other things. On the other hand, now we have so many tools, it's allowed the guitarist to become the orchestrator, the composer, the arranger, the guy who puts all these parts together. I get a big thrill out of putting music together and seeing how if you place this harmony on top of that you get this sounding chord, or if you play the guitar, now with the guitar synthesizer, you can actually start to think like a trumpet player. That stretches the guitarist as well. I've been listening to a lot of Eastern music and trying to find ways of doing those things on guitar and practicing fretless guitar and things like that. The sound of the serangi fascinates me. That's an instrument I heard once on the song *Inner Light*, which is the flipside of *Lady Madonna*, by the Beatles. It has a fantastic sound; it's so emotive and so weeping and, obviously, it's bold. I'm just starting to get a guitar sound similar to it. It's the Foxx tone and the guitar synthesizer put together. It changes the whole pitch, the whole sound of the guitar synth.

You feed the Foxx tone into the guitar synthesizer?

It's partly to do with the fretless guitar, because when you play a note on the fretless guitar it almost sounds backwards. For anyone who wants to know what that sound is like, it's in the song *She Is Not Dead* on **Twang Bar King**. I'm very interested in learning how to utilize backwards technique. I want to write some music in which the main feature is where the music is going forward and backward at the same time.

I've been working a lot with rhythmic ideas. This is what attracted me to the dobro. For me, since my background is drumming, guitar and percussion are completely meshed together. It's always part of my playing. I enjoy creating rhythms. It's been a real charge for me to learn how to work in odd time signatures. Now, it's second nature to me. I almost always play in 7/8 now.

My immediate question is, how are you going to be able to groove? But then the groove is something you can't put into words, once you get the flow of whatever it is. It doesn't mean the 4/4 we've grown up with.

It's interesting. With King Crimson's music, which has a lot of odd time signatures and a lot of polyrhythmic signatures, I always found myself grooving in 4/4 no matter what. We could be playing in 21/8 and it's fine as long as no one tells me it's in 21/8. My body takes over and I'm playing the figure that's in 21/8 and it's all wonderful. That's an intellectual thing. My body is still saying, I'm grooving in 4/4. If you see me on stage I'm sort of swaying back and forth in 4/4 no matter what song we're playing. It also helped to have Tony Levin, who's very very good at tying down the pulse regardless of what the others are playing.

Have you got any summarizing thoughts?

As I said, I started in a high school band, and because I had a natural talent for playing music, which I wasn't that aware of, suddenly I began to feel like I had something special, particularly after the Beatles arrived and I got my first band. We were four guys up there, you're wearing clothes, the girls are screaming for you—it really becomes a social issue. The more attention I got from it, the more I wanted to play; the more I played, the better I got. Now it's not so important for me to be Mr. Popular. It's much more important for me to feel I make musical statements that are valid to me and maybe have some timelessness to them. I'm always striving now to do something that people will say, 'Gee, I've never heard that before. That's really interesting. That's really something different.' That's my big calling card now. ■

Send Your Guitar Questions To

GUITAR QUESTIONS

P.O. Box 1490, Port Chester, N.Y. 10573
by Barry Lipman

QUESTION: *Can I repair the threads where the tremolo arm connects to the bridge without buying a whole new bridge?—Mark Delaney/Port Williams, Nova Scotia, Canada.*

ANSWER: Yes, there are two alternatives to purchasing a whole new bridge. If the tremolo arm's threads are undamaged, you can remove the bridge and bring both it and the arm to a local machine shop or automotive shop to have a "Heli-coil" installed. The "Heli-coil" is a threaded insert that provides you with new threads the same size as the original. These new threads are usually tougher than the original threads.

If your original tremolo-arm is about 3/16" in diameter and you are an aggressive tremolo-abuser, you may benefit from switching to a thicker arm. You will need a length of 1/4" drill rod, a 1/4 28 NF thread tap and die, a propane torch, a No. 3 tap-drill (a 13/64" drill-bit would do), and a drill-press.

First, clamp the bridge so the drill-bit will follow the angle of the original hole. After enlargening the hole, it can be carefully tapped. Use plenty of oil. Turn the tap in 1/2 turn and back 1/4 turn until the threads are the desired depth. This back-turning breaks the chips and prevents the tap from sticking and breaking.

Thread the rod next, using the adjustment screw, if any, on the die to achieve a fit slightly tighter than you'd like. This will wear looser with use. After threading, bend the rod to suit, using the torch to heat it red-hot for any sharp bends. Let the rod air-cool slowly; if you quench it, it may become brittle.

QUESTION: *Is neck-through-body better than bolt-on?—Hank Bernd/Bowdoinhan, ME.*

ANSWER: Neither is better, and the bolt-on has certain advantages over the neck-through. Bear in mind that there is absolutely no loss of sustain in a bolt-on if the bolts are properly tightened and the neck is a good fit in its mortice.

The bolt-on allows very easy neck-angle adjustment. Even a glued-in neck can be adjusted for neck angle, although with some difficulty. The neck-through's angle cannot be adjusted at all without sawing the whole neck off, thus eliminating the neck-through feature.

The only advantage to neck-through construction is aesthetic, if the aesthetics of it are appealing to you. I have built many guitars that look like neck-throughs but are actually glued dovetails. This solves both the aesthetics, at least cosmetically, and the adjustability, if with some difficulty.

Purists who object to the bolt-on style for reasons of craftsmanship or the traditions of lutherie (guitar-making) are missing the whole point of the electric solid-body guitar in the first place. As an interesting note on traditional aesthetics, as far as I know, the only guitars that have no metal parts at all are Flamenco and Mariachi guitars with traditional friction-pegs for tuners. They are not very common these days as they are completely unsuitable for most popular styles of music. ■

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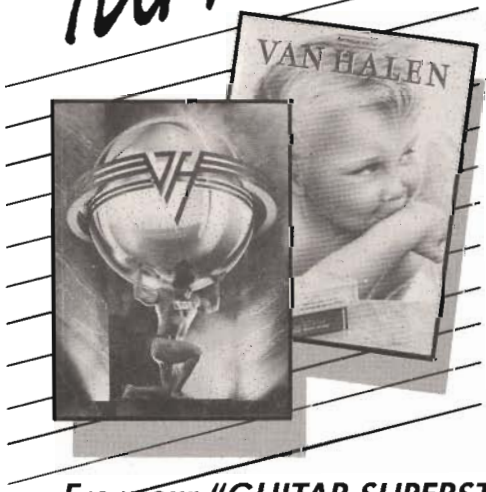

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WARNER BROS. PUBLICATIONS INC.
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the Vinyl Score

by Buzz Morison

HIMALAYA—Jeff Richman
Passport Jazz PJ 88007

Performance: Smooth and creamy
Hot Spots: *Pygmy People* and *Cabo*
Bottom Line: Bright, colorful electric guitar jazz

Guitarist Jeff Richman's **Himalaya** is to electric yuppie jazz what Larry Carlton's new album is to the acoustic side of things—pretty, warm and oh so friendly music meticulously played and recorded. Richman is a colorist in the true sense, his playing more concerned with the quality and impression of his compositions than with winning any contests or setting any speed records. Not that he can't cut loose, as on his fragmented *Pygmy People* solo or on the shifty *Show of Hands*. But it's his rhythmic gurgles and moaning, wispy chords that do most of the work. The overall sound of **Himalaya** is bright but silky smooth, a result of Richman's teaming on melodies with trumpeter Mark Hatch and occasional blending with Susan Marder's wordless vocals. The album shifts pleasantly from upscale funk to majestic ballads, the best of which is the gorgeous *Cabo*. The empathy of such assembled musicians as drummer Steve Smith makes this session into one of the more sincere-sounding electric jazz albums to have grooved down the pike. If your ears are attracted to inventive, drifting musical meditations, take a vacation trip with this **Himalaya**.

THE FINAL FRONTIER—Keel
MCA-5727

Performance: Blustery
Hot Spots: *No Pain No Gain* and *Arm and a Leg*
Bottom Line: Hard rockers searching for identity

This L.A. hard rock assemblage has been under the tutelage of Kiss' Gene Simmons for some time, trying to hone its twin-guitar attack into more than just routine rowdiness. Their latest Simmons production is **The Final Frontier**, an album that starts sturdily enough, with an ambitious look at the space program, but then seems unable to shed the rock cliches the band purports to be struggling against. There are some solid riffs and crunching melodies in cutely titled songs like *Arm and a Leg* and the anthem *Raised on Rock*, and throaty belting from bandleader Ron Keel, whose elastic voice holds promise. But Bryan Jay and Marc Ferrari's lead guitar work falls short of the mark, adrift in endless speed burbles and swooping, showy dives. It's hard to distinguish one string twister from the other when they trade solos on *Rock and Roll Animal* and *Arm*, and their dual lead lines on the unimpressive ballad *Tears of Fire* are emphatic but empty. When Keel gets a good roar on, they hint at their power, but the band's over-attention to "sophistication" and "expanding their vocabulary" makes **The Final Frontier** less than a successful exploration.

ALONE/BUT NEVER ALONE—Larry Carlton
MCA Master Series 5689

Performance: Shimmering
Hot Spots: *Perfect Peace* and *High Steppin'*
Bottom Line: Acoustic brilliance

MCA has started a Masters Series that records some of contemporary music's finest studio instrumentalists. They couldn't have made a better choice for inclusion in their initial release than guitarist Larry Carlton, who has put together one of the prettiest and warmest albums of acoustic jazz to hit the fern bar scene. Carlton is a guitar master, having recorded with a long list of all-stars in over 5000 sessions, but he's most noted for his electric soarings, which makes the naturalness of **Alone/But Never Alone** so appealing. This album may provide the perfect musical definition for "adult contemporary," but the easy glides and melodic embraces captured in bubbly titles like *Smiles and Smiles to Go*, *Perfect Peace* and *Pure Delight* are taken a giant step beyond perky pablum by Carlton's precise, sensitive playing. His long, involved pickings on *Smiles* and *Peace* make an awful lot of rather simple musical ideas, and his two solo meditations are artfully and thoughtfully constructed to be more than just exercises for fingers and ego. There's more spunk and involvement here than on similar albums by contemporaries like Earl Klugh, and **Alone** is proof positive that the guitar can be a peacemaker as well as a weapon.

LOVE AND ROCK AND ROLL—Greg Kihn
EMI America ST-17180

Performance: Predictably poppy
Hot Spots: *Another Girl Another Planet*, *Worst Job I Ever Had* and *Privilege*
Bottom Line: Melodic radio rock sparked by peppy guitar

Might not have given Greg Kihn's latest a second listen if Joe Satriani's lead guitar work hadn't caught my ear. **Love and Rock and Roll** is filled with Kihn's perky r&b-based pop in the Huey Lewis mold, characterized by the catchy hooks of the title track or the soulful ripple of *Privilege*. But no one's ever accused Kihn of being a unique stylist, and his energetic music might have faded into its hooks if it weren't for Satriani. The guitarist isn't particularly flashy or innovative, but his solos are notably diverse and fit Kihn's moods like a glove. Side two highlights his talents in consecutive solo turns that swing from spunky metallic flailing on *Worst Job I Ever Had* to light, rubbery caressing on *Privilege* to a Mark Knopfler spill on *Okay to Cry*. The album's peak comes on the only non-original, the Only Ones' *Another Girl Another Planet*, which Satriani explodes with a whirling dive to earth. Kihn keeps plugging away, looking for his place on the radio with his American fun rock. If he can keep guitarist Satriani at his side, his musical future is all the brighter.

DIRTY WORK—Rolling Stones
Rolling Stones Records OC 40250

Performance: Nasty
Hot Spots: *Winning Ugly* and *One Hit (to the Body)*
Bottom Line: The Stones get tough, again

Didn't want to review **Dirty Work**, and even put off listening to it. But damn if this album number 850 doesn't rock hard and with conviction and even a conscience. With Steve Lillywhite co-producing, **Dirty Work** is one of your slickest and least off-handedly playful Stones albums, but what's sacrificed for style seems recentered on enthusiasm or at least oomph. The tunes riffed out by Richards and Woods are tough and snarling, and Jagger's lyrics are mean and dispirited, his valuable spittle flying in various sharp-edged jabs at American attitudes, mean girls and impending nuclear doom. The guitar work is feisty and reverts to classically divine Stones' rhythmic interplay, with Woods and Richards' sparring riffs weaponlike on *Hold Back*. There are a couple un-Stonesish bluesy solo lines on *Winning Ugly* and *One Hit (to the Body)* that reveal a Jimmy Page visit to the studio. Dub and

ballad tags to each of the album's sides are the only let-ups in a jumbling, tumbling rock rack that at least puts this band back in the musical limelight for the moment, where show-biz and gossip rags originally found them. Now, if they can only kiss and make up.

TONES—Eric Johnson
Reprise 9 25375-1

Performance: Absorbing
Hot Spots: *Bristol Shore* and *Zap*
Bottom Line: Moody guitar showcase from an upstart

Eric Johnson's name isn't instantly recognizable, but you may have heard his guitar in various pop music settings. Now the Texas guitarist, who has been preceded by rumors of his talent, has been turned loose on his own, and his debut, **Tones**, is crammed full of stunning guitar work. Johnson's playing reveals a man whose style is well-developed and wide-ranging. Unfortunately, his talents do not lie in songwriting, other than being able to create dense moodscapes for his electric explorations. **Tones** is notable for the richness and flair of Johnson's touch. He flits along with knowing ease from burning fusion to airy pop to Beckian boogie. Half the album's cuts are insistent pop songs whose biggest weakness lies in limp lyrics, while half are instrumentals that weld jazz, rock, blues and heavy Hendrixian dreams. Johnson's licks are worthy of attention, from curiously scattered chording and crystalline fills to solos that break loose to ride his layered underpinnings with grace and emotion. It's nice to hear a guitarist whose voicings are so mature and whose spatial perspective and touch make his playing so stylistically his own. Johnson's a player worth hearing and studying, no matter your stylistic preferences.

CROSSROADS ORIGINAL MOTION PICTURE SOUNDTRACK—Ry Cooder
Warner Bros. 9 25399-1

Performance: Authentic if a tad academic
Hot Spots: *Down in Mississippi* and *Nitty Gritty Mississippi*
Bottom Line: Impassioned soundtrack from a dubious movie

String instrument specialist Ry Cooder has established himself a niche in Hollywood as a master soundtrack creator, his ethnomusicologist skills fitting perfectly to regional themes on the big screen. His latest in a line of haunting film-related albums is this collection of blues, fashioned to accompany the shaky white-boy-plays-the-blues premise of **Crossroads**. While guitarist Steve Vai and actor Ralph Macchio battled it out on celluloid, Cooder supplemented their storyline with some thickened and gospelized blues, masterfully colored by his slide guitar and blues mandolin. In addition to revitalizing stalwarts of blues tradition, like the title track and *Down in Mississippi*, Cooder recruited genuine southern scions of the music's roots in harpists Sonny Terry and Frank Frost. As is sometimes Cooder's fault, his revivalist tendencies can render old tunes like *Viola Lee Blues* in overly academic arrangements, but his passion for the blues and its history comes ringing through in his heartfelt playing on the instrumentals, *Feelin' Bad Blues* and *Walkin' Away Blues*. This soundtrack stands on its own as a shuffling blues session and as the man-without-a-record-contract's latest foray into neglected music's past.

MISTRIAL—Lou Reed
RCA AFL1-7190

Performance: Raw and compelling
Hot Spots: It all seethes
Bottom Line: Wicked rock editorials from New Jersey

Lou Reed may be a happy family man, farming in New Jersey these days, but no doubt he's got his leather jacket and shades on while tending to his sorghum. **Mistrial**'s yawning, guitar-heavy songs are vicious editorials on the modern world driven home with the double whammy of Reed's droopy, droned vocals and insistent, nagging guitar leads. The sound is raw and basic; it's mainly Reed's guitar, Fernando Saunders bass, and drum programs, but the rudimentary rocking and broiling swirl of guitars is irritatingly effective. It's hard to remember Reed playing better, from his prodding solo on the title cut to the raging jumble of guitars on the acidic *Video Violence*. Side two's *Spit It Out* is vintage venomous Reed, stoked by a savage one-note solo, while *The Original Wrapper* is a hilariously scary horror rap that skids from A.I.D.S. to Falwell to Iran to MTV on its caustic way. Reed still finds time to reflect on his failures and history, but **Mistrial**'s power comes from his ability to mix his view of the world from the streets with the guitar essentials to make music as poignant and compelling as he's ever made.

MIDLINE

YOUNGER THAN YESTERDAY—The Byrds
Columbia 9442

It's a little sad listening to early Byrd's albums and realizing what's become of some of that seminal sixties band's members. **Younger Than Yesterday** was the band's fourth album, released in 1967, and it featured the songwriting and singing talents of David Crosby, Jim McGuinn and Chris Hillman in alternately upbeat, flowery pop songs and jangling, mysterious electric guitar rock. The album is truly a reflection of its times, but it also offers a view of the optimism and promise embodied by three such talented musicians. McGuinn was soon to become *the* Byrd, due as much to his long tenure with the band as to his nasal vocals and trebly, ringing Rickenbacker twelve-string sound. His singing on one of **Younger**'s two hits, Bob Dylan's *My Back Pages*, defined the Byrds to many—his off-key warblings the essence of the straining, sincere folk-rock of the time.

David Crosby, meanwhile, revealed early his affection for a spacier, gentler style as well as his edgy attitude on *Everybody's Been Burned* and *Mind Gardens*. His clear singing, matched in harmonies with McGuinn and Hillman, is marvelous and saddening, foreshadowing his rise to fame in Crosby, Stills and Nash, but also his ensuing, mindbending fall from grace in the clutches of chemical abuse. Chris Hillman's features do not yet reveal his affection for country music that would soon turn the Byrds in new directions. His songs range from the Monkeeish *The Girl with No Name* to a strangely soulful *Thoughts and Words*. Eventually Hillman went on to create his best music in early versions of the Flying Burrito Brothers, but in youth his harmonies, second guitar and adolescent songwriting were integral to the Byrds. **Younger Than Yesterday**'s greatest gift to rock, though, was McGuinn and Hillman's *So You Want to Be a Rock 'n' Roll Star*, a song everyone covers and no one forgets. The Byrds were a fertile proving ground for several talented rockers and a ringing guitar band headed up by McGuinn's unmistakable rhythmic string work. It's always fun and sometimes sad to go back and hear this one-of-a-kind sixties folk-rock.

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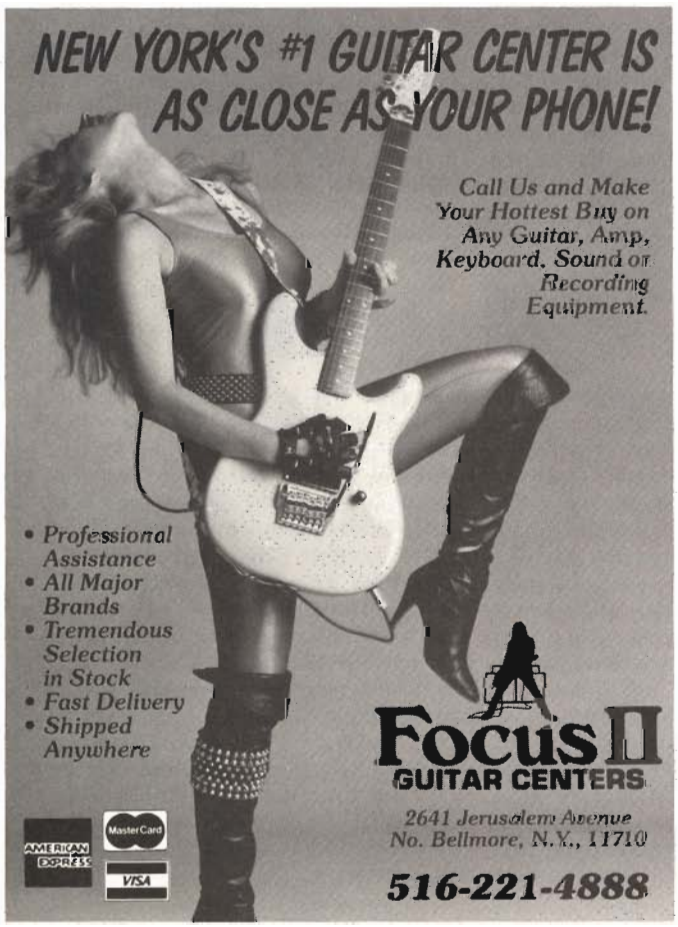

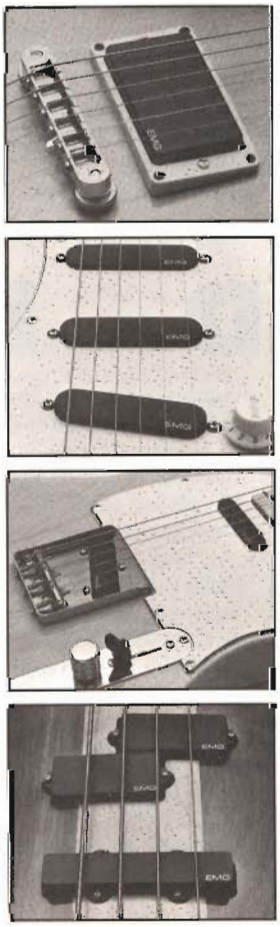

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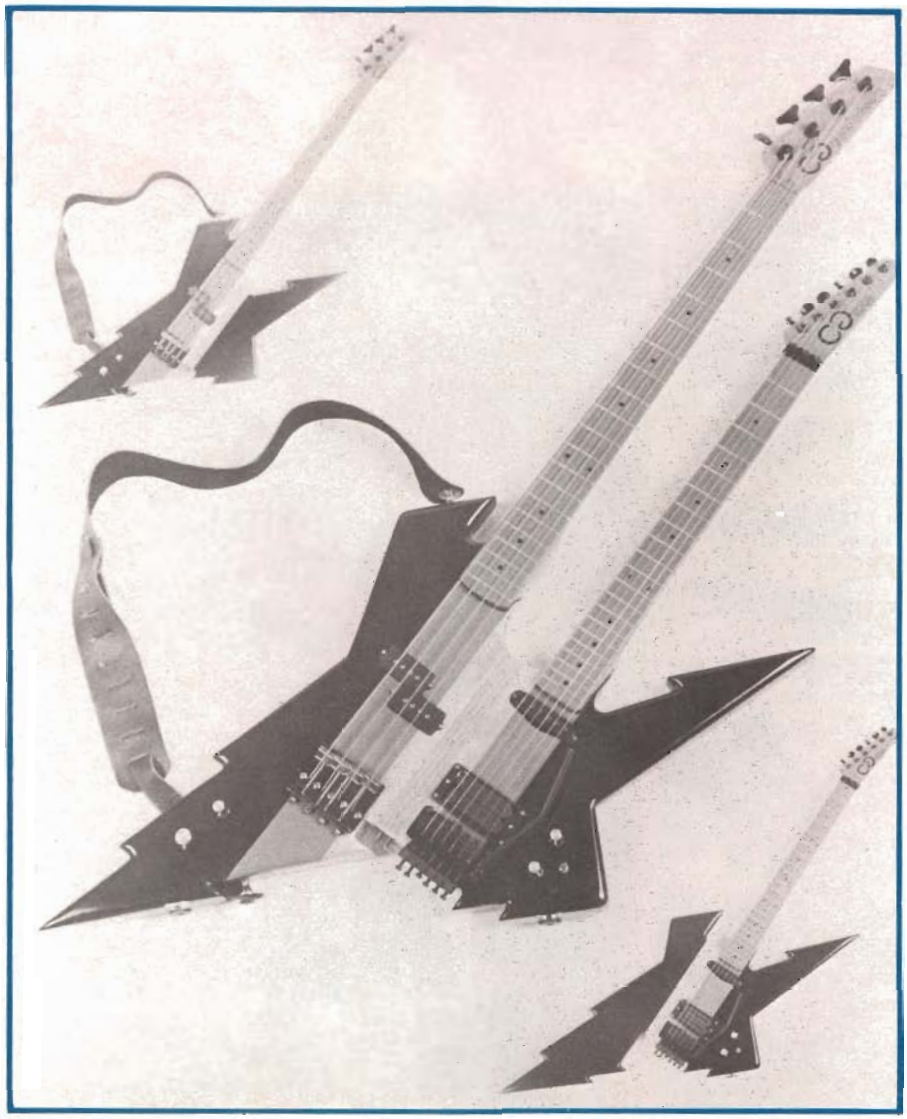

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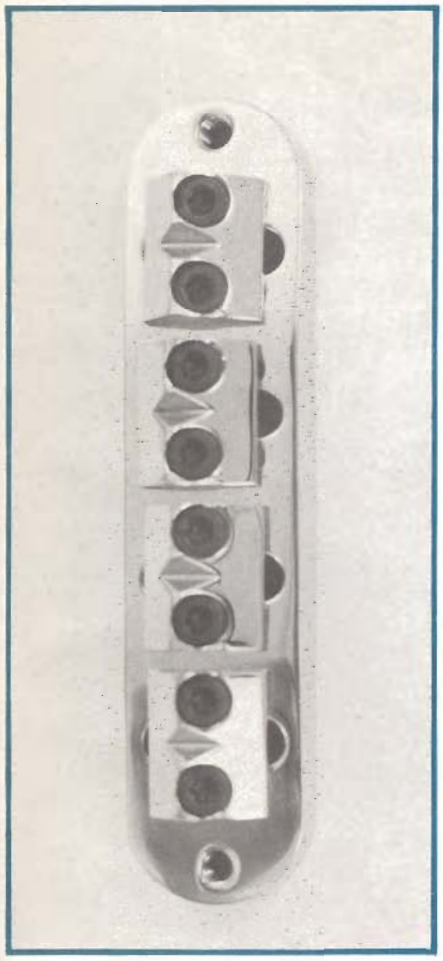

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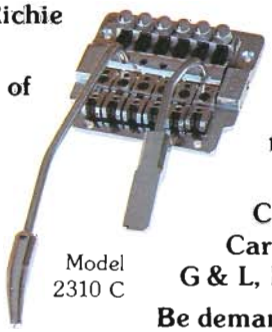

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